THE *SERIOUS* PRICE GUIDE FOR *SERIOUS* COLLECTORS!

OVERSTREET

COMIC BOOK MONTHLY

No. 10
Feb 1994

JAE LEE'S Hot New Thriller!

INVESTING? 66 Comics - $6 or LESS!

America's No. 1 Price guide!

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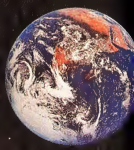

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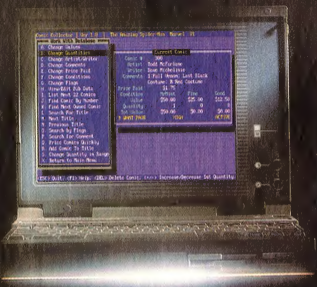

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COMIC BOOK MONTHLY

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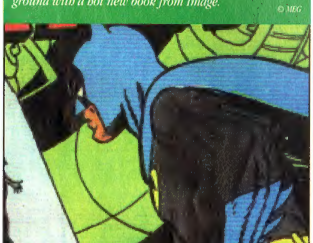
The former artistic sensation of the X-Men breaks new ground with a hot new book from Image. © MEG



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Tony Starks suggests another great list of bargain books. See 66 Comics for $6 or less! © DC

Dracula in the Comics Page 32
So you thought these comics were dead, eh? A new wave of 70's collectors has brought them back to life! ©MEG

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Issue Number 10, February, 1994

VeryVeryVeryVeryVeryVery Important Announcement!

LETTER FROM THE EDITOR

It probably didn't take you long to notice that CBM #10 is distinctly different than previous issues. We've made several format changes this time around that I think you'll find to your liking. During our first year of publication, reader response to the Overstreet Comic Book Monthly has been overwhelmingly positive. Because of this, we've been able to add more color, more articles, and more excellent collector information than ever before… all without an increase in price!

You'll find one of the most important changes that we've made in the pricing section. Beginning with this issue, it will list prices for the grades Good, Fine, and Near Mint! In previous issues, we listed the Very Good, Very Fine, and Near Mint price. PLEASE NOTE THIS CHANGE!!! Our decision to make this modification to the pricing section was based on feedback provided by Overstreet readers from all across North America.

Many of you wrote in and told us that the three reported grades in our Monthly should be identical to the grades used in the Annual Overstreet Price Guide. You further suggested that using the same grades in both the Monthly and the Annual would reduce the possibility of confusion.

Also, many of you suggested that tabulating the "in between grades" Very Good and Very Fine is easy, because in 99% of the cases, Very Good is exactly halfway between Good and Fine… and Very Fine is exactly half way between Fine and Near Mint. Tabulating the value of Good and Fine is more difficult.

In addition to reader feedback, we also conducted an extensive survey of dealers, collectors, and advisors from all across the country. Approximately 89% of those surveyed felt that using the three "standard" grades (GD, FN, NM) for our pricing section would make it more "user friendly" for both new collectors and seasoned hobbyists.

Because we take your feedback very seriously, and because Overstreet Publications has a long history of listening and responding to reader suggestions, we have implemented this important pricing change with this issue.

So please… make a mental note, would you? Tell your local dealer… tell your collector friends… Tell everyone that the pricing section in the Overstreet Comic Book Monthly has changed… and changed for the better!

Let me know what you think of our new format, and may you fill the holes in your want list…

Best,

Gary

Gary M. Carter

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Doomsday Is Back; Good Guys Cause Controversy

CBM FYI

Fans (Still) Line Up For Lee - The professionals in the industry may be complaining like a get out about Image Comics, but the fans are still showing up for Jim Lee's John Hancock wherever he goes. He, Marc Silvestri, and a number of other members of Jim Homage Studio crew have been touring the country under the moniker "The Killer Instinct Tour."

The East Coast leg of the tour kicked off in New York City. Fans lined up 23rd Street and halfway across Third Avenue in the pouring rain (with five policemen yet), more than willing to shell out $5 for a tour brochure/comic and an autograph from Lee and his crew.

Unfortunately, the comic shop didn't tell many of its regulars that they had to buy a ticket in advance to get a comic. That left a lot (try hundreds) of distraught New Yorkers standing out in the rain on a Friday night for hours with nothing to show for it. New Yorkers can get very upset about this kind of situation, and when they do, it can take more than five policemen to control them. Luckily Jim Lee intervened and saved the day! At the end of the two hour session he walked out of the shop, whipped out his gold rapidograph, and started signing away.

After that, Lee went on to the next leg of his tour. There's no word yet if any of the shops are planning future events.

Bloodline Star Gets Her Own Title - It seems that one of DC's Bloodline characters is getting more press than anyone expected. Anima, who was introduced last Summer, comes out with her own ongoing title in March. And, according to DC spokesperson Martha Thomases, it will be getting write-ups in such magazines as Vanity Fair and Glamour. But it's not glamour that's getting the new girl in Gotham City all the press. Anima is a runaway who has a seriously split psyche, and believe me, you don't want to mess with her "other" personality, Animus. Anima #1 is slated to ship on March 1st. After she trashes some skinheads, she'll be taking on one of Batman's best foes, Scarecrow.

Also getting a lot of promotion from DC is another new character, Damage. It appears the character is based on one of those ideas that fans have loved for ages but no one had the foresight to publish until now. The scuttlebutt is that it's about this teenage hero who doesn't know where his powers came from and who is the unexpected offspring of two other characters of the DC Universe who had him raised by two other parents. After he trashes a car with one punch all hell breaks loose. Damage starts publishing on March 8.

© DC

Doomsday Is Back - DC has announced that Superman, the Man of Steel, will fight his ultimate enemy, Doomsday, one more time. Dan Jurgens and Brett Breedingshave been assigned the artistic chores and the title of the mini-series will be "Superman - Doomsday: Hunter - Prey." The books will be released in a three volume, prestige format, this coming April. Superman fans may remember Doomsday from his first full appearance in Superman: Man of Steel #18. During the "Death Of Superman" brouhaha, this comic book seemed to literally "fly" off the store shelves… even after the demise of Superman. Who will prevail after this second epic battle? Save me a place in line at the comic shop for this one! And speaking of lines…

Good Guys Upsets Some Stores - A lot of retailers said they were upset when they saw Defiant's third title, the Good Guys. The reason for this was that a lot of the action took place in the Anaheim, CA branch of Mile High Comics.

Accusations, suggesting that Mile High's owner (Chuck Rozanski) was a partner in Defiant were thrown at Defiant's master orchestrator, Jim Shooter, during an electronic round table on ComicNet. Shooter calmly denied it and explained that he originally wanted to set the story at the Philadelphia Comic Fest, but couldn't get the proper approval. So Mile High Anaheim struck him as the next best choice.

The retailers kept up with the comments until a message flashed on the screen from Rozanski thanking all his "friends". Then the questions quickly moved to other areas from all the other dealers.

Shooter has also announced that he will be recruiting a number of retailers to achieve comic immortality as Bad Guys. Of course, the Good Guys will snuff them. Now the 64 million dollar question is how many of those previously complaining retailers will end up in the comic.

Good News For Dealers! Valiant & Malibu Institute 30-day Return Policy - Both Valiant and Malibu Comics have instituted 30-day return policies regarding their titles. What this means is that if a comic is more than 30-days late from it's originally solicited ship date, it is 100% returnable.

"We have listened to the retailers and are acting accordingly," says Valiant's Operations Manager Jim Perham. "If after 30 days we are late on a comic, it will be 100% returnable."

"It is important for the industry's major players to lead by example," says Malibu's publisher Dave Olbrich. "This is the right thing to do and we encourage other publishers to adopt similar measures."

Of course, Valiant and Malibu have two of the better release records… with few exceptions. It will be most interesting to see if some of the more chronically late publishers adopt this "dealer-friendly" policy. ●

By Steve Fritz

Frank Miller's Sin City Explodes on the Scene!

Tired of wading through the barrage of supposedly hot comics, only to find they really weren't that great? Having trouble finding a comic to actually read? Look no further… every month these pages will be filled with the best of comics' recent offerings. So without further adieu…

Rubber Blanket #3 (Rubber Blanket Press)

Well-known previously for his work with Frank Miller on *Daredevil* and *Batman: Year One*, David Mazzuchelli disappeared for a while only to return having taken a incredible left turn from his previous work. Now self-publishing *Rubber Blanket* , Mazzuchelli has dedicated himself to the comic as a whole... from story to art to design, even to printing, Mazzuchelli has determined to bring his vision to the readers... and an amazing vision it is.

Sin City: A Dame To Kill For #1 (Dark Horse)

He's Back! Frank Miller has been conspicuously low-key in his comics work for the last couple of years, but with Sin City as his new milieu he has exploded back onto the scene! Sin City is a place where the air is hot and the hearts are cold and Dwight is one of the coldest. This tough-as-nails private eye with a cynical worldview is in for a nasty surprise when the only woman he's ever loved and lost returns to his life begging for help. In the vein of Raymond Chandler and Damon Runyon, Miller is re-creating the *noire* comics genre almost single-handedly.

In The Days Of The Ace Rock 'N' Roll Club (Fantagraphics)

Fans of Eddie Campbell's work with Alan Moore on *From Hell* should check out this book reprinting some of Campbell's earliest work. Focusing on a group of late 1970's slacker-types *Ace* tells slice-of-life stories with a British working-class background. From the nostalgic reminiscent of "After You, Shadow" to the bitter-sweet tone of "A Fine Romance" Campbell captured the timeless situations from an odd time.

The Death Gallery (DC)

No story, no plot, no need... it's Death. DC decided to skip publishing *Sandman* during the month of November and publish this instead! Featuring 32 different artists depicting everyone's favorite member of the Endless, the *Gallery* is a fun and wonderful gift from DC to it's readers. (great-looking art, but, as with any gallery, no story)

Dark Horse Presents #80 AND John Byrne's Next Men: Faith #3 (Dark Horse)

Okay guys, I'm going to use that dreaded "f" word again...FUN! DHP #80 features the debut of Art Adams' "Monkeyman and O'Brien" and JB's Next Men features the debut of Mike Mignola's "Hellboy" Both features are part of the debut of the Legends imprint (of which Sin City is a part) and also marks the return of a lot of fun into comics.

Mignola's Hellboy is a paranormal investigator who has jumped from his fictional comic-book world into the "real-life" world of the Next Men. This issue features artwork and plot by Mignola which, while keeping the fun and flavor of Byrne's work, decidedly separates Hellboy's perspective and vision as Mignola's own.

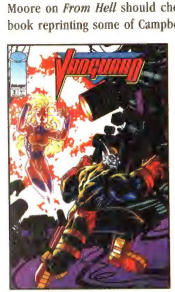
While over in DHP, Art Adams story of a super-strong scientist and her extra-dimensional scientist companion (who just happens to be a giant gorilla) is reminiscent of the fun and excitement of the comics from the 1950's. March '94 will bring the debut of Hellboy's own mini-series which will feature Monkeyman and O'Brien back-ups. Legend is quickly becoming a deadly force to be reckoned with in comics.

The Good Guys #1 (Defiant)

Every one of us had a dream when we were kids...to become a super-hero. Seven kids entered a contest run by Jim Shooter and the folks at Defiant and now they have their chance... at least in a comic book. The Good Guys is the story of seven young people who are mystically granted super-powers and get the chance to live out their dreams and fantasies. Writer Jan Childress captures the energy of young comic collectors well and seems to revel in the opportunity to write about kids fulfilling their dreams. Newcomer artist Grey adds depth to the portrayal of the children with one of the best new styles I've seen this year.

The Maxx #6 (Image)

It survived! What was, arguably, the most innovative and interesting title to come from Image made it through the winnowing the company



© Erik Larson & Gary Carlson

© John Byrne & Frank Miller

© Sam Keith

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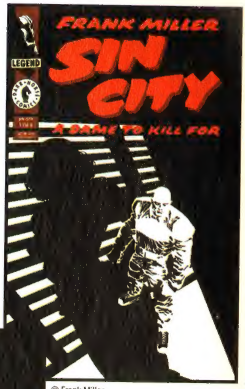
By Nick Wyche

recently went through... and Hallelujah! Many of Kieth's readers praise his intricate characterization and plotting (as well as a letter column discussion of feminism) as being standouts in the Image line. This issue delves deeply into Maxx's and Julie's personalities while hiding it within a punch-em-up. Easily one of the most exciting comics around today!

Aliens: Labyrinth #3 (Dark Horse)
If you've been reading this mini-series, you know how taut and suspenseful this psychological drama has been. This issue's story centers on a scientist who is captured by Aliens, forced to live in one of their hives, and actually survives. This gem is guaranteed to scare the willies out of even the most jaded Aliens fan. Writer Jim Woodring offers a tight, atmospheric script and artist Killian Plunkett in a style which reminds the reader of Alien designer H.R. Giger. All this adds to a package which, quite effectively, chills the blood.

Vanguard #2 (Image)
I think Erik Larsen is rapidly developing into one of the most cohesive (and timely) forces shaping the Image universe. With Freak Force, Superpatriot, flagship title Savage Dragon, and now Vanguard, Larsen's sub-universe is becoming more and more solid and well constructed. It may be the elegant simplicity of the story premise: An alien sent to protect our planet is captured by native super-hero Supreme and imprisoned. Writer Gary Carlson brings a touch of humor and light-heartedness to Vanguard which makes the book a real joy to read. Issue #2 features artwork by Gaijin Studios' own Jason Pearson and Karl Story and has art that is truly sensational. This one is both a fun and gorgeous offering from the boys at Image! ☜●☞



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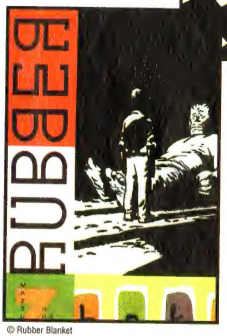

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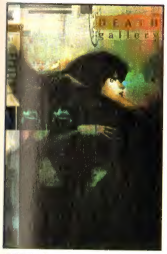
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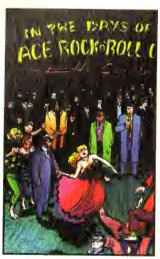


© Eddie Campbell

RENEGAR REPORT

by Mike Renegar — *Keeping an eye on comics!* — Vol. I • No. 1 • Feb, 1994

Animated Webslinger! Spidey Swings Into The Fall Line-Up

Not only will the *X-Men Animated* TV show grace the Fall animated line up, but they will soon be joined by America's favorite webslinger, *Spider-Man*. Marvel currently plans to air a one-hour special which will debut in August, and plans to start the regular series in September. The series will be similar to the *X-Men* show in that it will be "true" to the comic book and keep in sync with the current story lines. Many characters from the Marvel Universe will make special appearances in the show, including the Avengers. Producers hope to involve several supporting characters from the extensive Marvel Universe. Is an Animated *Spider-Man* toy line included in future plans? Maybe Aunt May knows

DC's Zero Hour Cleans Up Time Continuity

After the Superman/Batman revelation in 1993, DC plan's to enter '94 with a "bang" called *Zero Hour*. According to DC, *Zero Hour* will clear up the time continuity in the their universe as well as introducing new characters and titles. Who's on the death list in '94? Who knows... DC still says "no comment" to this question but remarks that the fatalities will not be as frequent as in the past.

Continum/PATCO To Produce World's First Chromium Phone Card

Continum will release the world's first chromium phone card featuring work by hot artist Bart Sears from their popular series *The Dark*. The card will allow a user $12.50 worth of phone calls. Each of these cards has a code number(cool) and comes in a sealed display window. Hot new collectible? Could be.....

© Joseph Naftali

© DC

Marvel Axes Titles

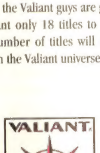
Marvel plans to cut back titles this year in an effort to strengthen their core books and increase the editorial content. Marvel currently publishes 120 titles. Sources say that all of the titles conclusions will be consistent with the current story line. These are the titles that have already been cut: *Alpha Flight, Moon Knight, Nomad, Darkbold, Sleepwalker, Sprits of Vengeance, Quasar*. Marvel has stated that some titles may return at a later time, depending on demand.

Valiant... Brown Bagging It?

Apparently, a "secret" book being released by Valiant in April will be so Hush-Hush that their not telling what's going on! Will someone die? Rumor has it that Valiant will keep this one "under wraps" until it's "out of the bag" and that the event will change the entire Valiant Universe. Speaking of the Valiant Universe, the Valiant guys are going to "wrap-up" theirs. This will give Valiant only 18 titles to keep under control every month. A limited number of titles will allow readers more of a chance to get involved in the Valiant universe. Way to go Valiant!

Marvel/Fleer: It's In The Cards... Again!

In April Marvel/Fleer will release another set of high quality cards depicting characters and adventures in the *Spider-man* family. Marvel Cards is a first edition, 150 card set that will be divided into eight card subsets - including origins, team-ups and a set called "Strange Transformations." The set is drawn by Mark Bagley and will even contain everyone's favorite symbiote, Venom!



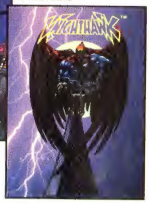
Valiant Books To Contain Upper Deck Cards & Offer

Valiant books shipping in February will contain one of fourteen Upper Deck Valiant Era cards. The cards are only available with the

books and if a reader collects all fourteen cards, they have the option to turn them all in (plus postage & handling) for a set of six chromium cards. The cards depict six Valiant chromium covers: Turok #1, Ninjak #1, Bloodshot #1, X-O Man of War #0, and the nearing release Shadowman #0.

© Steve Woron

© Neal Adams



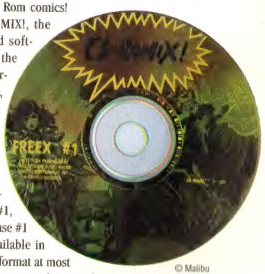
Creators Universe... Creating Demand!

The hot new trading card from Dynamic is flying off the shelf and getting a foothold in the non-sports card market. The creators card set features characters never before seen from artists like Frank Miller, Joe Jusko, Joe Quesada, Art Thibert and a ton of other great artists. The set contains 100 regular cards and 7 special cards. These cards are definitely the ones to watch for!

© Malibu

CD-ROMIX

Malibu Comic's will be producing a new edition to their Ultraverse line. CD- Rom comics! Labeled as CD-ROMIX!, the Davidson affiliated software line features the Malibu Comics characters on CD-ROM, with high resolution graphics, real life character voices and dynamic sound effects. Three CD-ROMIX! are currently available. Prime #1, Freex #1 and Hardcase #1 are immediately available in DOS MPC CD-ROM format at most computer and software retail stores for a suggested retail price of $24.95. CD is cool!



© Malibu

Rumor & Speculation:

And the New Green Lantern is.....

Kyle Rayner....yes, you win the last Green Lantern Oan power ring (yea, right...I'm so sure this ring is the last one in the whooole infinite universe). After the "Emerald Twilight" this reckless youth will control one of the greatest weapons of the DC Universe! Without a teacher or advisor, who will teach him? Maybe Lobo.....

Overstreet Sheds New light On Daredevil Rumor

Daredevil #321 (Glow-In-The-Dark) only had a print run of 20,000! Yes, that was the rumor. On the other hand, Overstreet has discovered, through it's sources at Marvel, that the **true** print run is in the vicinity of 100,000. You heard it **right** here! Overstreet, the magazine without fear.

Renegar's Required Reading

The Spectre: The Trade Paperback

(Mature Readers) Talk about a great read! Action, adventure and cool art by Tom Mandrake makes this title a hit. It's a good revamping of a classic Golden Age character. Check it out! ~●-

© DC

© Jae Lee

JAE LEE

A Conversation with the Creator of HELLSHOCK!

How did you get into comics Jae?

Well, I was just out of high school, ready to go off to college, when I came up to New York City with a port folio. I came up to one of the New York shows, and I was showing one of my samples around to the various editors there. They said my stuff wasn't ready at the time - come back later - that kind of thing. At that point I was really down and depressed... I never thought I would make it .

Then I met Scott Lobdell (he writes the X-Men now). At that time he was working on some backup stories for Marvel Comics Presents. He showed some interest in my work, gave me the moral support I needed to go on, and gave me some sample plots. It was the first time I ever saw a real plot.

When I got back home, I started working on some samples, sent them off to him, and nothing happened for six months... so I went off to commercial art school. About 6 months later I dropped out. Commercial art wasn't what I wanted to do. I wanted to draw comic books.

The very Saturday I got home from school, I got a call from Scott Lobdell. I hadn't spoken to him in over half a year... I lost his number and everything. He asked me what I had been doing all this time and did I have any sample pages. I sat down for a couple of weeks and worked on some sample pages, sent them off to Scott, and got a call from Marvel the next day. It was really weird how things turned out. That was 1991.

What was your first published work for Marvel?

My first published work was Marvel Comics Presents #85. I did the back cover for that and an interior page. It was an eight part beast story. Rob Liefeld did the first two parts, and I did the last six parts. Following Rob Liefeld was great. It was weird because I got my start working in association with Rob and then I ended up working with him later on.

I also did an edition of the Uncanny X-Men. It was the Annual, and I got to create a group of super villains. I don't remember their names. Fabian Nicieza actually created them, I just designed them. But I was the first one to draw them. That seems like such a distant memory now.

I also got to do some cool stuff with Namor too. I got to redesign things, and they gave me a lot of freedom with the art. That was a lot of fun.

What were the first comic books that you bought?

The first comic book I ever read was an issue of Justice League. This was back when I was maybe 8 or 10. It was an issue of Justice League that I read over and over again. An older friend

© Jim Lee

of mine gave it to me, and it was the story where the Justice League and the Justice Society teamed up to fight this character who came from Earth Prime on the treadmill that the Flash gave him. I believe the issue was created by Cary Bates and Julie Schwartz.

Another issue that I remember had Adam Strange guest starring in the Justice League, and another issue guest starred Eclipso. Those were great issues I thought. Dillin drew them and Giordano inked them.

But I didn't really get into comics until I walked into a 7-Eleven when I was about 12. I saw all these comic books on the stands… I'd never seen that before. I saw Secret Wars #1 which just blew my mind. It had all the characters on the cover. It was so incredible that I had to buy it. That's what got me into comic books. Then later that same day I picked up an Alpha Flight issue by John Byrne, and some X-Men by Romita Jr.

At what point did you decide that you'd like to draw comics?

Well I never thought I could actually do it. It never really dawned on me that this could actually be a real job and that it would actually happen. I'd always fantasized about it, but realistically I never thought I'd be doing it. When I bought comic books, I would take them home and copy them. I would draw Captain America the way other artists drew it, stuff like that

Besides comics, what in your background led you to art?

Probably my father.

To be an artist?

Not really. He said he used to draw when I was little, but then I kept asking him to draw something and he would say he was too tired. I think that's where I got it from though. I never had any formal training or anything like that

How do your parents feel about your decision to become a comic book artist?

They're always hassling me to go back to school. Of course, they would have preferred me to grow up to be a lawyer or doctor or engineer, like most of their friend's sons. I'm just the one that dropped out of college and became the comic book artist. I have one older brother. He is studying business right now, but he hasn't graduated yet. We are two years apart. Who knows? Maybe when he graduates he'll come to work for me. (chuckle)

You seem to be very popular right now. Have you got any insights into why so many people are really excited about your work?

I don't know. I really don't know what people think of the work. I just try to make it as visceral as possible. I make the characters as imposing as I can… dark and moody.

When you first entered the field, what was your greatest personal challenge?

My knack for procrastination. In high school, when I had to do book reports and stuff, I would always wait till the last minute. Even when it came to drawing little sketches, it seems I could never quite finish them. So, when I actually got a job drawing comic books, I didn't know I could make a living doing it because I didn't know if I could keep to a monthly schedule. Staying with the schedule was my greatest challenge. Actually, Terry Kavanaugh, my editor at the time, was very understanding.

Who are your favorite artists?

There are a lot of artists I admire. Their stuff doesn't necessarily show up in my work, but I do admire them. John Burne, Mike Zeck, Mike Mignola, Simon Bisley, Bill Sienkiewicz, Kevin Nowlan. Gee, so may more. I wasn't around to appreciate Jack Kirby's stuff. John Byrne was my Jack Kirby.

You were doing well at Marvel, then suddenly you went with Image. How did that happen?

I was drawing Namor at the time, and Rob Liefeld called me up and asked me if I wanted to do some work for Image. He pitched his idea about the Youngblood Strike File, and I thought it was great. I also thought it was a great opportunity to have more people see my work.

At the time I don't think many people were reading Namor. I felt that doing a high profile book like Youngblood Strike File and getting to work with people like Jim Lee and Rob Liefeld, was really something.

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How long did it take you to make the decision?

Not very long, maybe a week or two.

Were the folks at Marvel upset when you told them you were leaving for Image?

No, I was working on Namor don't forget. I don't think they could've cared less. (Laughter) Oh no, what's going to happen to Namor? It's not exactly like the X-Men!

So what was your first project at Image?

The Youngblood Strike File #1. Then came WildC.A.T.S. Trilogy, the "three issue" trilogy,

or course (Laughter). You won't believe how many people ask me "how many issues are there in the WildC.A.T.S. Trilogy?"

How did you come up with the concept of HellShock?

When Rob Liefeld first called me up, he asked me if I wanted to do my own book. At the time I didn't feel I was ready, so I put this on the back burner. It was something I was thinking about, but never did anything with it.

HellShock grew from a very small idea to something that I am actually proud of. Now I can't wait to get started on it. It's a four issue mini-series published by Image. It'll be out sometime in the middle of 1994. I'll solicit for it as soon as I'm finished with it… to avoid any of the potential problems of being late. In fact, I will 100% guarantee that it won't be late, or your money back. It will be 100% guaranteed because it will be 100% done. That way there is no possibility of it shipping late.

What do you think about the ongoing controversy surrounding late comic books? Do you think it's a problem?

Well, I think it can be problem. If I was reading a comic book or watching a TV episode (like say Star Trek) and it is continued, then part two should be out next week right?

But instead it comes out a month and a half later. Then you think, I don't even remember what happened in the first episode, and by the third episode, people start losing interest. That's not good, you don't want people losing interest in your comic book.

On the other hand, it could work in the opposite way. The first episode could come out and be really, really good, and people can't wait until the next episode. The next episode comes out six months later, but people are still all over that episode. It really all depends on how good the show or comic is I guess.

Could you give us some background on your creation, HellShock?

Sure. HellShock is a book that consists of five characters. It's not a team book, there is only one main character, the rest are supporting members. The main character is named Danek Haight (pronounced hate). He is a cop on the New York Police force. He's not a very good cop, not that he is corrupt or anything, just incompetent. He had some problems early on in his career and his problems have dragged him down and buried him under all this guilt. He compulsively worries about that.

This guilt… this heavy burden on his shoulders, leads him to be withdrawn and out of it, so when we see him in the first issue, he's totally lost everything. He looses his job, he looses everything, he's at the end of his life. He's ready to kill himself, that's how bad it is.

Another character's name is Chaney. His special attribute is that he can see angels. He is a street person, works odd jobs here and there, and has no real home. Basically people thinks he is a psychotic because he goes around talking about seeing angels.

Another character is Mary, she is a religious recluse living in an abandoned church. Mary is Danek Haight's emotional support. They know each other through some mysterious event that happened in their past. They are connected somehow.

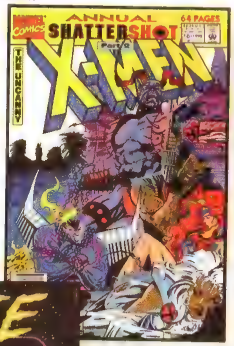
Then there is Frank Kahn, Special Agent. He is a long time associate of Danek Haight's and they've known each other for a long time. They were on a police force together, about 20 years ago. That was the last they saw of each other. Now Frank is back after 20 years and is out to ruin Danek Haight's life.

The 5th and final character is Evangilista. She is a blonde haired Japanese woman, with a very special talent.

I'm keeping the characters mysterious so the readers will get to know them as the story unfolds. I can't go into much detail now.

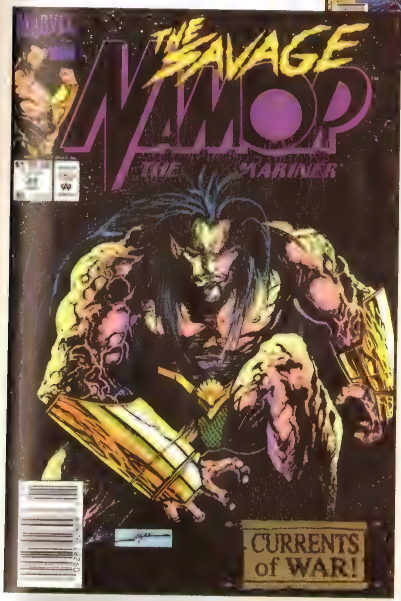
Does HellShock fit into a specific comic book genre?
It reads like a mystery… a horror… many different genres. Maybe even more, once I start to draw the thing out. Anyway, at the end of issue #1, something spectacular happens… and one of the characters gains (arguably) the greatest power in the world. It took me a year to think of the plot and characters, building as I went along. You have to read all four issues to get the gist of it, because the fourth issue brings everything to a close. As I've been working on this particular series, my greatest challenge has been knowing when to stop.

Stop drawing or stop writing?
Stop coming up with different twists and avenues in the story line. I guess I have a hard time knowing when to stop building and changing it… a hard time knowing when it is good enough. You really can't sit down an finally draw the thing until you do see the end, because the plot may never be really finished. I mean, this is my first time, so I want it to be the best that I can do. So I think I may be a little hard on myself that way.



What is your biggest concern in the first issue?
I'm worried about what most writers and artists worry about. Will people like it, that kind of thing

Have you discussed the project with any of your colleagues?
Yeah. They seem to like it But there are a lot of peo ple that just say they like it out of courtesy, so you don't always know. The true test will be if the fans like it. Unfortunately, that feedback is after the fact. If they don't like it this time, I'll go on to something else.



The large number of comic titles being published is a controversial topic right now. Do you think there are too many comic books on the stands right now?
Definitely! There are comic books that shouldn't even be out there. For example, I think Marvel puts out material that, I feel, shouldn't be there. Thor has like five different titles now, and Scarlet Witch has her own mini-series. Why not just split up the Avengers and give them all their own series. Just kidding.

Also, if I was reading all that stuff, I would have a terrible time following what was going on, much less affording it. The average kid out there can't even buy all the comic books from one company. Back when I was buying comics, they were about 50 or 60 cents. Now they're $2. That's a lot of kids saving up their lunch money. That's what I used to do. Unless school lunches cost at least $2 now days… they'd have a hard time saving up all that money.

The industry seems to be in the middle of some sort of an economic shake out. What do you predict for the future of Comics?
I think that good story and good art… a combination of both… will rule out and survive.

© Jae Lee

BORN OF AN AIR-BREATHING FATHER AND A WATER-BREATHING MOTHER, BIRTHED WITH SUPERHUMAN STRENGTH AND THE POWER OF FLIGHT, THE AVENGING SON OF ATLANTIS HAS BATTLED FOR AND AGAINST HUMANITY SINCE WORLD WAR III! NOW, THE WEALTH OF THE ETERNAL SEAS AT HIS COMMAND, HE HAS SET UP A NEW CAMPAIGN OF CONQUEST . . . AGAINST THE ENEMIES OF THE ENVIRONMENT! STAN LEE PRESENTS . . . NAMOR, THE SUB-MARINER!

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What do you see in the future of Image Comics?
I think Image has already started effecting the industry. I see a lot more creator owned products coming out from companies like Dark Horse and Malibu. Creator owned seems to be the big thing now. I think Image has set a standard for high quality, with the reproduction, computer colors, and the printing that they use. My experience is that Image chooses to go quality all the way.

How about some short descriptions of the following people. Start with Jim Lee.
Very professional.

Rob Liefeld.
Very energetic.

John Byrne.
A veteran.

Todd McFarlane.
An enigma.

Are there any comic books that you wished you had been the artist for?
Oh yeah, there are several issues of Neil Gaiman's Sandman that I would have loved to have been the artist for. If Neil Gaiman did a Batman project, I would love to be in on it. I would love to draw just Batman or Superman. Those two characters are my favorites. I would also like to draw the old JLA, but I'm not to crazy about the new one. I don't even know who is in it now. I knew it when it was Superman, Batman, Flash, Wonder Woman, Green Lantern. Yeah, I'd love to draw something like Batman vs. Lobo.

Something visceral… something you could really get into.

How do you feel when people refer to you as a "hot" artist?
It's flattering in a way, but what does it really mean? It means that if marketing wants people to buy the book or organizers want people to come to a convention, they stick that title in front of everybody's name.

One last question… what does the future hold for Jae Lee?
Hellshock the regular series. I can't see past that right now. I hope it succeeds, it if does, then that's what I'll do. If not, then I might disappear and resurface under a different name (laughter).

Thanks for spending time with Overstreet readers, Jae.
I enjoyed it. You guys have a great magazine.":●.

"…IS SURELY OF NO MEASURABLE CONSEQUENCE."
"BUT, HOLD! HIS MADNESS FINDS A SUDDEN FOCUS."
"NO LONGER DOES HE DIRECT HIS ENERGY TO FUTILE SCREECHINGS."
INSTEAD, HE TURNS HIS FABLED STRENGTH…
"…AGAINST THE MOST IMMEDIATE CAUSE OF HIS DISCOMFITURE."
"AND EVEN CHAINS FORGED IN THE FORGES OF LAVERIA…
"…ARE NO MATCH FOR THE UNLEASHED WRATH OF THE WORLD'S MOST POWERFUL MUTANT!"
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Two-Face	1.50	2.50	6.00	10.00
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Series I				
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Hulk	2.25	3.75	9.00	15.00
Punisher	1.65	2.75	6.60	11.00
Silver Surfer I (grey)	2.10	3.50	8.40	14.00
Spider-Man (suction cups)	1.65	2.75	6.60	11.00
Captain America	2.25	3.75	9.00	15.00
Dr. Doom	1.35	2.25	5.50	9.00
Dr. Octopus	2.10	3.50	8.40	14.00
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Spider-Man (Web Shooter)	1.20	2.00	4.80	8.00
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Thor	1.35	2.25	5.50	9.00
Green Goblin	1.50	2.50	6.00	10.00
Mr. Fantastic	1.50	2.50	6.00	10.00
Invisible Woman	6.75	11.25	22.80	45.00
Human Torch	1.50	2.50	6.00	10.00
Deathlock	1.05	1.75	4.20	7.00
Thing	1.65	2.75	6.60	11.00
Venom (slime)	2.70	4.50	10.80	18.00
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Punisher	1.65	2.75	6.60	11.00
Wolverine	2.10	3.50	8.40	14.00
Cyclops	2.10	3.50	8.40	14.00
Spider-Man	2.10	3.50	8.40	14.00
X-Men (Toy Biz, 1991 to present)				
Nightcrawler	2.25	3.75	9.00	15.00
Archangel	1.35	2.25	5.50	9.00
Cyclops	1.65	2.75	6.60	11.00
Storm	2.25	3.75	9.00	15.00
Colossus	2.25	3.75	9.00	15.00
Wolverine I	1.50	2.50	6.00	10.00
Wolverine II	1.35	2.25	5.50	9.00
Wolverine III	1.35	2.25	5.50	9.00
Wolverine IV (Weapon X)	1.35	2.25	5.50	9.00
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Sabretooth	1.35	2.25	5.50	9.00
Magneto	1.20	2.00	4.80	8.00
Magneto II	1.20	2.00	4.80	8.00
Apocalypse	1.20	2.00	4.80	8.00
Apocalypse II	1.05	1.75	4.20	7.00
Mr. Sinster	1.20	2.00	4.80	8.00
Juggernaut	1.20	2.00	4.80	8.00
Banshee	1.35	2.25	5.50	9.00
Sauron	1.20	2.00	4.80	8.00
Deadpool	1.65	2.75	6.60	11.00
Forearm	1.05	1.75	4.20	7.00
Gideon	1.05	1.75	4.20	7.00
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Shatterstar	1.20	2.00	4.80	8.00

Cannonball (rare, pink jacket)

Scarecrow (Scarce?)

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Kane	1.35	2.25	5.50	9.00
Kane II	1.05	1.75	4.20	7.00
G.W. Bridge	1.20	2.00	4.80	8.00
Bishop	1.65	2.75	6.60	11.00
Strong Guy	1.35	2.25	5.50	9.00
Omega Red	1.35	2.25	5.50	9.00
Tusk	1.05	1.75	4.20	7.00
Cannonball (rare pink jacket)	2.25	3.75	9.00	15.00
Cannonball (blue)	1.35	2.25	5.50	9.00
Cable	1.35	2.25	5.50	9.00
Cable II	1.35	2.25	5.50	9.00
Cable III	1.20	2.00	4.80	8.00
Grizzly	1.20	2.00	4.80	8.00
Krule	1.35	2.25	5.50	9.00
Batman:The Animated Series (1993, Kenner)				
Batman(Combat Belt)	1.05	1.75	4.20	7.00
Batman(Turbo Jet)	1.05	1.75	4.20	7.00
Batman(Infrared)	1.05	1.75	4.20	7.00
Batman(Sky Dive)	1.05	1.75	4.20	7.00
Catwoman	1.35	2.25	5.50	9.00
Scarecrow	1.35	2.25	5.50	9.00
Riddler	1.05	1.75	4.20	7.00
Joker	1.05	1.75	4.20	7.00
Two-Face	1.05	1.75	4.20	7.00
Man-Bat	1.05	1.75	4.20	7.00
Robin	1.05	1.75	4.20	7.00
Ninja Robin	1.35	2.25	5.50	9.00
Penguin	1.05	1.75	4.20	7.00
Bruce Wayne	1.05	1.75	4.20	7.00

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The Pre-Hero issues...

World of Fantasy!

Of all the Atlas/Marvel pre-hero titles from1959 through 1961, the most obscure is *World Of Fantasy*. Only four issues of this title were published in 1959: #16 (Feb) through #19 (Aug), the last issue. Although the pre-hero era is defined by the start of the Stan Lee, Jack Kirby, Steve Ditko triumvirate, Kirby appearances were sporadic during early 1959. The "monster menace" yarns didn't start until towards the end of that first year either. But Ditko was in almost every issue of every pre-hero title.

World Of Fantasy started in 1956 when Atlas was expanding their fantasy line, taking advantage of the fact that many publishers fled the field after the devastating strictures of the Comics Code Authority went into effect in late 1954. The post-code Atlas books, despite some good stories and art, aptly demonstrate just how much the code had knocked the imaginative stuffing out of the industry. And Atlas was to have another day of reckoning- the famous implosion of Aug 1957 when the company's flood of four-color product suddenly slowed to a trickle.

Why *World Of Fantasy* was chosen as one of the two fantasy titles (along with Strange Tales) to survive the implosion is an open question. (Journey Into Mystery revived with #49 [Nov 1958], but #50 is the first pre-hero issue.) The pre-hero books marked Atlas/Marvel's entry into the silver age. Most of the stories in the 1956-1957 issues (well-drawn or not) look more like soap operas than fantasies, whereas starting in 1959 the concepts were more outrageous and the imagery was much more incredible: rife with futuristic machinery, aliens, space scenes, etc. They were pitching to a younger audience, and they came on with a memorable burst of enthusiasm.

World Of Fantasy #16 (Feb 1959) is a fair enough example of the new look. The cover for "Prison, 2000 A.D." is an ominous glimpse into the dark side of tomorrowland. Inside, "Nightmare Planet", nicely rendered by Joe Sinnott, tells of the passing near Earth of a gigantic planet wandering through space. When the planet gets close enough so that the gargantuan inhabitants can be seen- tension really starts mounting. But the intrepid Earth spacemen who venture over to spy on this strange new world make a startling discovery- an ingenious reason why these aliens pose no threat of invasion.

"Arise, Oh Genie..." is the Ditko story, about the hapless modern man who calls forth the genie from the magic lamp only to find that the three wishes business is just an old wives' tale. The genie is out to conquer the world, but... "Worlds Within Worlds" is a relativity potboiler- where Earth is found in a drop of water on a microscope slide in the mega-universe outside our own.

"Beware the Future" is a wry little fable- when the first time-travelers return with tales of the peace and prosperity awaiting us- people become overconfident of the coming wealth and ease and succumb to a world-wide apathy that seems destined to create a much less glorious future. And "Beware" scores bonus points because of elegant art by Al Williamson. Finally, "Prison, 2000 A.D." reveals the mysterious rehabilitation techniques used on the poor soul on the cover. It's really quite humane and not awesomely dramatic, but Kirby's drawing helps keep the interest up.

Kirby also contributes the cover to #17. Again Sinnott illustrates the opener- a nifty yarn about the clever way a shape-shifting alien is detected, thus thwarting an invasion. The second story is yet another variant on "worlds within worlds", drawn by Don Heck, who became a pre-hero regular in 1960. Then "The Man From Tomorrow" is the ironic tale of a con man who hopes to cash in on the publicity he plans to get by pretending he's a time-traveler from the future. "The Brain Picker" chronicles the rise and fall of a telepath who uses his radiation-induced mind-reading power to become emperor of the world. "Guardian of the Stars" wraps things up with a schmaltzy story of the helpful

By Pat S. Calhoun

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role robots will play in the conquest of space. When a pirate takes over a robot-manned space station and prepares to wreck a convoy of passenger ships carrying valuable cargo- the robot gets a chance to play hero. This sounds like pure corn, and it is, but somehow (the Ditko art is definitely a factor) it all works and makes an enjoyable five-pager.

The cover of World Of Fantasy 19 is an early entry in the Kirby monster marathon, but the story inside is drawn by Heck. It's one of those ugly-alien-with-a-heart-of-gold tales… not a great one but not a total loss either. Next up is "Deluge", illustrated by Ditko, a somewhat typical tale of a scientist's experiment gone awry that causes endless rains to fall. But Ditko manages some memorable images from this stock situation. Then comes some really good schmaltz in "The Iron Hulk". Once again we have a sensitive treatment of artificial intelligence… this time the robot is the playmate of a young boy. When the chips are down the metal-man shows himself quite capable of courage and caring. Sappy but superb, with the slick style of Sinnott adding to the impact. "The Brain Destroyer" is pretty cool too. An alien spaceship (containing a machine that induces mass hypnosis) lands on Earth and starts draining the will of everyone near it. The "brain drain" continues until a little kid, unaffected by the machine, saves the day. The finale is a second Sinnott story, more schmaltz about an escaped convict who ends up "finishing his term" on an unknown planet, and at the end of that time he is met by super-advanced humanoid aliens who have known he was there all along but only revealed themselves to him after he had paid his debt to society. Only a so-so story, but I sure like Sinnott.

The August 1959 cover date of this last issue of *World Of Fantasy* also appeared on the final issue of fellow pre-hero mag, Strange Worlds (#5). With end of these two pre hero titles Atlas/Marvel was left with four fantasy titles to carry them into the 1960's. And I'll bet you know which four titles they were… (hint: ST,JIM,TTA,TOS) ~●~

Facing Page: World of Fantasy #19

Left: World of Fantasy #16

Below: World of Fantasy #17

MEG

WORLD OF FANTASY
17
WHO WAS THE GUARDIAN OF THE STARS?
UNLESS I PULL THIS LEVER, AN ENTIRE WORLD WILL PERISH!
NO! IF YOU DO PULL IT, IT WILL MEAN OUR DEATH! YOU CAN'T...!

YEAH! YEAH! YEAH!

THE BEATLES IN COMICS!

By Steve Sibra

Throughout the 1960s, rock music and comic books were part of the same teenage pop culture movement. This was due in large part due to the efforts of Stan Lee and company at Marvel Comics, who never missed a chance to hint that a large part of their readership were at home on college campuses across the country. Comic books came to be accepted by America's youth as "hip", in the same sense as the latest rock 'n' roll sensation shooting up the record charts. It's no surprise, then, that rock stars crossed over occasionally into the realm of comic books. In fact, when you think about it, the surprise is that they didn't appear more often than they did.

The most powerful rock music phenomenon of the 1960's was, of course, the Beatles. The scope of their influence on those of my generation, boys and girls alike, has to be almost beyond the understanding of those even a decade or so younger or older. Every boy wanted to be a Beatle. Every girl wanted to marry one. Some even wept when it was revealed that John Lennon had been married for years.

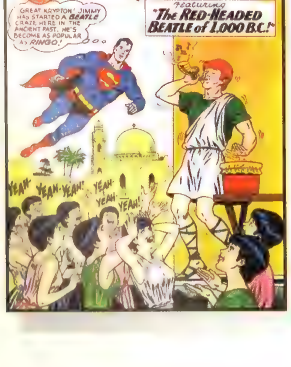
The Beatles made more comic book appearances than any other pop stars. Some of these appearances were interesting, many were inconsequential; a few were downright weird.

Superman's Pal, Jimmy Olsen #79

The Beatles' first comic appearances or references were in books cover dated September 1964. Notable among these early entries is *Superman's Pal Jimmy Olsen* #79, which features a cover trumpeting Jimmy as "The Red-Headed Beatle of 1000 BC." The story itself is a typically whimsical Jimmy Olsen Sci-Fi hoohah that actually shows the Beatles on TV singing "I Want To Hold Your Hand"... all this while Jimmy dances in his blue suit and bowtie, wearing his personal Beatle wig. Back in 1000 BC, Jimmy soon has the gals screaming and fainting. Even Superman says, "You seem to be as popular as Ringo, the Beatle drummer!" Supes isn't really "with it" you understand... buy hey, he is an adult after all.

The Beatles #1 (Beatles Life Story)

DC


SUPERMAN'S PAL
JIMMY OLSEN
featuring
"The RED-HEADED BEATLE of 1,000 B.C.!"
GREAT SCOTTS!... JIMMY HAS STARRED THE BEATLES IN THE ANCIENT PAST. HE'S BECOME AS POPULAR AS RINGO!
YEAH! YEAH! YEAH!
YEAH!
YEAH!

The same month the Dell Giant *The Beatles* #1 hit the stands (cover dated Sep-Nov 1964, often referred to as "Beatles Life Story"). Overstreet lists this comic as "scarce", and it is hard to find, though not as tough as some of the other books in this article. I suspect it's considered so scarce because people know about it and actively seek it out, often without a great deal of luck. Interested non-comic collectors (that is to say, Beatles collectors) seem to have a greater awareness of the existence of this comic book than of any other Beatles comic (with the possible exception of the Yellow Submarine issue).

The Beatles #1 is also sought after just because it's so darn neat! This is ***the*** definitive Beatles comic, with its eight pages of glossy photos and its 64-page story tracing the origins and early days of the Beatles, both individually and as a group. The historical accuracy of these accounts is of course in question because it was written for young "teeny-bopper" fans. Even though its cover price equals three regular comics of the day, I'd say it was a bargain! This is the most valuable of the Beatle comics and, based on pure Beatle appeal, deserves to be.

Herbie #5

ACG's Herbie shocased #5 was the next Beatles comic appearance. The Fab Four turning up in an issue of Herbie should come as no surprise, since Mr. Popnecker's little fat nothing of a son regularly rubbed shoulders with, not to mention advised, the likes of U Thant, Mao Tse Tung, and Presidents Kennedy and Johnson.

In this farsical episode, "the Fat Fury" finds himself forced to "sit in" with the Beatles during a live performance. Herbie places a dirty mop on hi head for just the right look and procedds to drive all the girls wild. By the way, if you're not aquainted the escapades of Herbie (one of the most original characters in the history of comics) or the whole ACG line of comics, they are worth checking out.

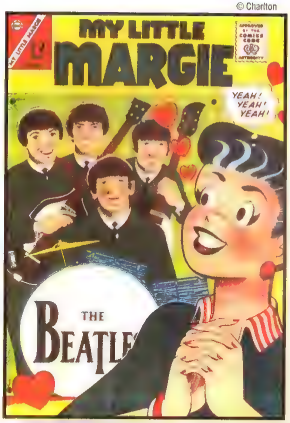
Teen Confessions #37

Between late 1964 and early 1966, both Charlton and DC released a number of what were essentially romance comics which involved, often very indirectly, the Beatles. Among the more interesting of the was Charlton's Teen Confessions #37, (Jan 1966). The Beatles make a "floating heads" cover appearance, and the lead story is a first-person account given by Patti, the president of the Beatles fan club in Mainville. It seems the club-owned Beatle albums are disappearing! (Oh horrors!) Who could the dastardly culprit be? All the girls already have their own copies of the LPs except for Sue, the poor penniless member who can't afford her own records. Can Patti get to the bottom of this skullduggery in time to keep her record as club prez untarnished? Is Sue the villainous vinyl-napper? Will Patti order the record library removed from its storage spot at Hilda's house, risking an insult to Hilda's mother? Well, you'll have to find your own copy of Teen Confessions #37 if you want the answers to these poinant questions, folks, 'cause I ain't tellin'! Suffice it to say that the last panel finds the fab four on TV, singing along to a happy ending for all concerned. Good ol' Charlton romance (whew)...

© Dell

© DC

© Charlton



Summer Love #47

Summer Love #47, (Oct 1966), also from Charlton contains an interesting Beatles tale. The story is called "The Beatles Saved My Romance", and again features a female protagonist named Patti. Say, come to think of it, didn't George Harrison have a wife named Patti? This is one of those incredibly silly stories that your bound to enjoy. Give this really obscure book a look, if you can find a copy.

Girls' Romances #109

The most interesting of the DC romance Beatles appearances is surely Girls' Romances #109, cover-dated June 1965. All four Beatles are illustrated on the cover, and what's this? Is that John Lennon lamenting to someone named Penny who has refuses to go out with the Beatles? It seems Penny has an overactive imagination and she not only fantasizes about Beatles, but also for Richard Burton, Sal Mineo, Hugh O'Brien, George Hamilton, and others. This thirteen-page tale is rather interesting because of its depiction of many movie stars and celebrities.

Laugh #166

The Archie teen humor genre was a natural spot for some Beatles crossovers, and there are a few. Archie Publications itself had only one that I am aware of, and it's a simple cover gag with no accompanying story. The cover of Laugh #166 (Jan 1965) shows Betty and Veronica sitting on the living room floor (next to the portable record player) spinning Beatles discs. Both girls pose dreamily with eyes closed, conjuring a thought balloon with the four Beatles' faces floating inside. Meanwhile in the background sits Mr. Lodge, trying to read his paper over the racket and scowling as his thoughts depict four "beetles" of a decidedly more garden variety with eight legs, hard shells, and pincers. This comic does a good job of capturing how many parents of the day felt about the Beatles' influence in 1965.

My Little Margie #54

Along similar lines is My Little Margie #54 (Nov 1964). This comic sports a very nice cover of Margie enraptured by a Beatles poster. In a story titled "Beatlemania", Margie goes Beatle-crazy and gets a new haircut (a Beatle cut, of course), only to find that all her friends, guys and gals alike, have done the same. This is a nifty comic, and one of the scarcest Beatles comics of all... perhaps in part because it is the final issue of the title run, a sure sign that sales were not going great guns at that time. Equally scarce is Marvel's Patsy & Hedy #110 (Feb 1967), also the final issue in its title run. Overstreet doesn't note this issue as anything special, even though it has small photos of Elvis, David McCallum, Peter & Gordon, and Mia Farrow on the cover, as well as photos of the Beatles, Sonny and Cher, Sean Connery and others inside. This is a genuinely tough book to find regardless of condition, and certainly a bargain at its present guide value, shoud you find one!

Tippy's Friends, Go-Go and Animal #8

A couple of offerings from Tower Comics fall into the same category as the above-mentioned teen humor comics. For example, Tippy's Friends Go-Go and Animal #8 (Mar 1968) is an Archie clone with black and white photos of the Beatles on the front cover, plus individual photos on the back cover. Number 8 contains no story content pertaining to the group, however.

Strange Tales #130

One of the most common comics with a Beatles reference is Strange Tales #130 (Mar 1965). Being a more or less mainstream Marvel, this book is quite easy to find, and does have a pretty good story called "Meet the Beatles", featuring the Thing, the Human Torch, and their girlfriends. The Beatles do appear in the story but with the superheroes and their gals busy yammering away and cracking wise as usual, the Fab Four can't manage to get a peep in edgewise.

Not Brand Ecch #'s 8, 9, 12, & 13

Marvel also produced four issues of Not Brand Ecch with brief Beatle appearances (#'s 8, 9, 12, and 13). Not Brand Ecch was, of course, a parody comic, so any Beatle appearances therein are satirical in nature and quite brief. Most of them seem to focus on a Sgt. Pepper theme, with issue 12 being the best, showcasing a two-page St. Pepper album cover spoof and a two pages of lyrics. All four issues of Not

Brand Ecch are inexpensive and easy to find.

Yellow Submarine#35000-902

Don't let the big number fool you, it;s really a first issue. Gold Key's 68 page giant comic is based on the Yellow Submarine movie. It's another item which is known, to and highly sought after by, Beatles collectors. The Beatles are depicted as the their cartoon counterparts (as in the movie) and the issue features a special pullout poster that is something to behold!

There are a few other Beatles appearances in comic books, of varying significance. Some hobbyists do not collect Beatles appearances that occurred after the Beatles ceased to exist as a group, hence there exclusion here (this would include items such as Marvel Comics Super Special #4). I should mention the Charlton title Go-Go, which was one of those comics that was kind of a cross between a comic book and Sixteen Magazine. Only issue #2 has any real Beatles relevance, Both issues 1 and 3 have postage-stamp size Beatles references. Number 2 has a couple of actual photos. Actually, the most enjoyable aspect of these weird and scarce comics is not actually the Beatles… it's the adventures of Miss Bikini Luv, the superhip secret agent whose escapades are serialized in each issue. She just may be a distant relative of Little Annie Fanny.

Batman #222

In June of 1970, DC produced Batman #222, featuring a story based on the then-current and controversial "Paul is dead" mystery (the rumor that claimed McCartney had been killed years earlier and had been secretly replaced by a double). DC was unwilling to call anyone by their right names, referring to the Beatles as the Oliver Twists and to Paul McCartney as "Saul" Cartwright. Not a bad little Batman mystery, though.

The scarcity and value of these comics can vary widely, as shown on the accompanying chart. Some, like the Batman, Strange Tales, Not Brand Ecch and Jimmy Olsen issues, are quite easy to come by. Others, such as My Little Margie #54, are almost nonexistent. It certainly seems strange that Jimmy Olsen #79, which ties as the Beatles' first mention in comics, lists for only $7 in NM and is not broken out from surrounding issues, even if it isn't particularly scarce. And the suprise appearance in Patsy & Hedy #110 is a downright steal at six bucks. I say buy every one you can find. I'm betting that won't be too many.

I hope you've enjoyed this look at the Beatles invasion into the world of comic books. If anyone is aware of any Beatles comic book appearances during the 1960's that are not mentioned here or on the accompanying chart, please let us know. And if anyone finds my personal red-haired Beatle wig anywhere, please return it to me. This is the last time I'm letting Jimmy borrow my things and then take them with him into the past. ●

Comic Title	Date	Pub.	NM Value	Scarcity
Superman's Pal Jimmy Olsen #79	Sep-64	DC	$7	2
Beatles (Life Story)	Sep-64	Dell	$350	4
Herbie #5	Oct-64	ACG	$65	3
My Little Margie #54	Nov-64	Charlton	$75	5
Teen Confessions #31	Dec-64	Charlton	$40	4
Laugh #166	Jan-65	Archie	$14	3
Strange Tales #130	Mar-65	Marvel	$35	1
Girls' Romance #109	Jun-65	DC	$35	3
Summer Love #46	Oct-65	Charlton	$40	5
Teen Confessions #37	Jan-66	Charlton	$40	3
Heart Throbs #101	Apr-66	DC	$45	4
Go-Go #1	Jun-66	Charlton	$24	4
Tippy Teen #5	Jul-66	Tower	$6	4
Go-Go #2	Aug-66	Charlton	$24	4
Summer Love #47	Oct-66	Charlton	$40	3
Patsy & Hedy #110	Feb-67	Marvel	$6	5
Tippy's Friends, Go-Go & Animal #8	Mar-68	Tower	$40	3
Secret Hearts #127	Apr-68	DC	$5	4
Not Brand Ecch #8	Jun-68	Marvel	$12	1
Not Brand Ecch #9	Aug-68	Marvel	$14	1
Yellow Submarine Movie Comic w/poster	Feb-69	Gold Key	$120	4
w/o poster			$50	2
Not Brand Ecch #12	Feb-69	Marvel	$14	1
Not Brand Ecch #13	May-69	Marvel	$14	1
Batman #222	Jun-70	DC	$20	1

Note: Steve rated scarcity on a relative scale of 1 to 5, 1 being the least scarce.

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Atom #29 NM- 100.00
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Flash #142 VF/NM 50.00
Flash #147 VF/NM 50.00
Green Lantern #4 VF-(Arr.Date) 200.00
Green Lantern #6 F/VF 90.00
Green Lantern #17 F/VF 60.00
Green Lantern #19 VF- 75.00
Green Lantern #20 VF- 65.00
Green Lantern #59 FN- 70.00
Harvey Hits #1 VF/NM 110.00
Harvey Hits #48 VF/NM 30.00
Hawkman #4 FN/VF 55.00
House Of Mystery #143 VF- 100.00
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Hulk #104 NM-(WM) 75.00
Iron Man #1 VF/NM 350.00
Iron Man #1 GD 35.00
Iron Man #3 NM-(WM) 110.00
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Iron Man & Submariner #1 VG/F 60.00
Jonny Quest #1 File Copy VF/NM 250.00
Journey Into Mystery #65 VF- 250.00
Journey Into Mystery #86 VF 190.00
Journey Into Mystery #87 FN 75.00
Journey Into Mystery #89 VF+ 135.00
Justice League #11 VF+ 115.00
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Justice League #17 VG/F 30.00
Justice League #20 VF- 60.00
Justice League #22 F/VF 100.00
Justice League #25 FN 25.00
Justice League #39 VF/NM 30.00
Justice League #53 NM+ 15.00
Justice League #55 VF- 30.00
Marvel Super Heroes #1 NM+ 75.00
Marvel Super Heroes #12 VF/NM 125.00
Marvel Super Heroes #13 VF+ 45.00
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Magnus #4 VF/NM 70.00
Magnus #5 F/VF 40.00
Magnus #14 VF- 40.00
Magnus #18 NM- 45.00
Magnus #21 VF/NM 28.00
Magnus #22 VF/NM 28.00
Magnus #24 NM- 30.00
Magnus #25 NM- 30.00
Magnus #26 NM- 30.00
Magnus #27 NM- 30.00
Magnus #30 VF/NM 11.00
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Metal Men #12 VF+ 30.00
Metal Men #14 VF- 28.00
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Tales Of Astonish #44 VF/NM (WM) 400.00
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Tales Of Astonish #49 VF+ 100.00
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Tales Of Astonish #54 VF/NM 55.00
Tales Of Astonish #56 NM+ (WM) . 120.00
Tales Of Astonish #72 NM-(WM) .. 50.00
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Turok #37 NM+ 40.00
Turok #40 VF/NM 35.00
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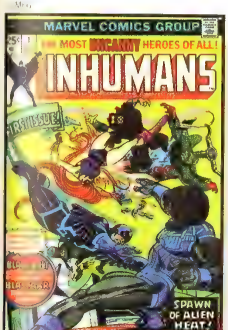


Every month it seems, new comics are shipped out that within weeks are selling for $5 to $25 or more, due to hot artists/writers/or characters, only to be forgotten about when next month's hot books arrive. All too often, collectors are paying these prices because the books are presented as investments - certain to appreciate in value.

Now let's face facts: Any comic purchased for $5 has to be looked at as a "Penny Stock" sort of investment - it could become valuable, or it could become worthless. To increase the odds of an increase in value, I suggest "investing" in books that are 20 years old, and just reading for enjoyment books published two months ago! If they go up in value, consider it a bonus!

This list was a lot of fun to put together, and I was surprised at some of the books on it - there are some real bargains here! So let's get started.

1) All-Star Comics #58 (DC, Jan-Feb 1975) Guess what character made her debut this issue? Some hints: She is founding member of the new Justice League and she had a three issue tryout in DC's Showcase magazine. Give up? It's Powergirl. Now guess the price. $1.25! ! For another buck twenty-five, grab the Huntress' 1st appearance in issue #69.

2) Batman Family #1 (DC, Sep-Oct 1975) Think of it as a Batman #1 from 1975. Now go buy it for $5.

3) Blitzkrieg #1 (DC, Jan-Feb 1976) "Searing battle sagas of World War II as told through enemy eyes!" Well worth $1.50.

©DC

4) Black Goliath #1 (Marvel, Feb 1976) $5.

5) Black Lightning #1 (DC, Apr 1977) "Justice, like lightning should ever appear - To some men hope, and to other men fear! Trevor Von Eeden' artistic debut. Just $3.

6) Captain America #193 (Marvel, Feb 1976) Jack Kirby returns to do a wild two year stint on Cap. Only $4.

7) Deadly Hands of Kung-Fu #1 (Marvel, Apr 1974) Interest is up on Marvel's magazines from the 70's, and this was one of their more successful mags with a 30+ issue run. Only $3.50. Perhaps even a bigger bargain is this title's Special Album Edition #1, (Summer 1974) which is the 2nd or 3rd appearance of Iron Fist at $2.

8) Doomsday + 1 #1 (Charlton, Jul 1975) Early work by John Byrne. $6.

9) Eternals #1 (Marvel, Jul 1976) Still one more creation of epic proportions by Kirby. $4.

10) Ghost Manor #1 (Charlton, Aug 1971) It's 20+ years old and the title ran 77 issues. Cheap at $3.

11) Godzilla #1 (Marvel, Aug 1977) The most fearsome monster of all returns! $6.

12) Hercules Unbound #1 (DC, Oct-Nov 1975) Wally Wood art (inks) lifts this book above the mundane. At only $1.20, new comics cost more!

13) Howard the Duck #12 & 13 (Marvel, Mar & Apr 1975) First appearance of the rock group KISS in comics. Consider the fact that Marvel Comics Super Special #1 (KISS) is going for $60, and you have to wonder why these books sit at $4 and $5, respectively?

14) Human Torch #1 (Marvel, Sep 1974) $5.

15) Inhumans #1 (Marvel, Oct 1975) Black Bolt, Medusa and the rest of the Inhumans finally get a book of their own. Too cheap at $3.

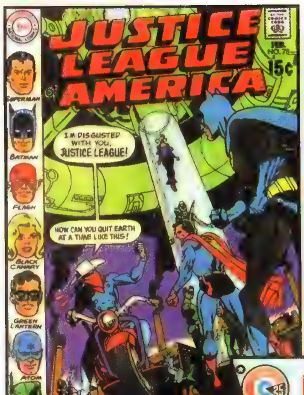
16) Justice League of America #75 (DC, Sep 1969) First appearance of the Silver Age Black Canary. Unbelievably priced at $6.

17) Justice League of America #78 (DC, Feb 1970) Reintro the Vigilante. Just $5.

18) Karate Kid #1 (DC, Mar-Apr 1976) My favorite member of the LSH in his own book. $2.

19) Kazar #1 (Marvel, Mar 1974) Only $2.50.

By Tony Starks



20) Kobra #1 (DC, Mar-Apr 1976) Plotted by Kirby. $1.50.

21) Legion of Monsters #1 (Marvel, Sep 1975) Marvel Premiere #28, which is the third appearance of the LOM, goes for $12. The Legion of Monsters first appearance is $3?! Buy it before everyone wises up.

22) Machine Man #1 (Marvel, Apr 1975) Another great Kirby book that is truly unappreciated. Can you spare $3?

23) Man-Bat #1 (DC, Dec-Jan 1975-76) Skreek! Batman's most natural nemesis done by Ditko. A Paltry $4.50.

24) Marvel Feature #1 (Marvel, Mar 1975) Red Sonja begins. $3.

25) Monsters Unleashed #1 (Marvel, Jul 1973) Any issue of this magazine is undervalued, the first issue is at a bargain basement price of only $5.

26) Moonknight #1 (Marvel, Nov 1980) Current series keeps rolling along, making this issue a bargain at $4.

27) Ms. Marvel #1 (Marvel, Mar 1977) "This female fights back!" And looks good going at it. It'll cost you just $3.

28) Omac #1 (DC, Sep-Oct 1974) Collectors love Kirby's 70's DC books, this one is only $5.

29) Omega the Unknown #1 (Marvel, Mar 1976) Like most comics written by Steve Gerber, this book is a little weird (actually, a lot weird). But there is something about this title. It's worth the $4.

30) Outlaw Kid #1 (Marvel, Aug 1970) Marvel's western comics are undervalued, their 70's western comics are practically free. $5.

31) Ragman #1 (DC, Aug-Sep 1976) A different kind of hero - try it, you'll like it. Great Kubert covers on all. Just $3.

32) Rampaging Hulk #1 (Marvel, Jan 1977) This entire nine issue series is addictive - after reading one, you'll want the rest. Only $4.

33) Red Sonja #1 (Marvel, Jan 1977) After a successful run in Marvel Feature, Sonja moves over to her own title. $3 is reasonable.

34) Red Wolf #1 (Marvel, May 1972) The "Masked Avenger of the Western Plains!" in his own book. Great cover, and it'll only cost you $4.

35) Richard Dragon, Kung-Fu Fighter #1 (DC, Apr-May 1975) Take a look at the prices on the first appearances of Marvel's martial arts heroes, and tell me this book isn't a bargain at $1.50.

36) Ringo Kid #1 (Marvel, Jan 1970) Another bargain western. $3.

37) Savage She-Hulk #1 (Marvel, Feb 1980) Many collectors scoffed when this book came out, but the character has gone on to become popular and $5 for her first appearance is cheap.

38) Secret Society super-Villains #1 (DC, May-Jun 1976) $2.

39) Secrets of Haunted House #1 (DC, Apr-May 1975) This title ran seven years, and the first issue is only $3.

DC
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40) Shade the Changing Man #1 (DC, Jun-Jul 1977) The current series is popular, which helps increase interest. Ditko art. Only $4.

41) Shanna the She-Devil #1 (Marvel, Dec 1972) $6.

42) Shazam #1 (DC, Feb 1973) As mentioned by Erik Andresen back in CBM #2, C. C. Beck's revival of Captain Marvel is a great example of why not to invest in new comics. Despite being a great book, it remains a very affordable $3, or about the same price many collectors paid 20 years ago. But it's 20 years old now, and I think it's poised to go up.

43) Sherlock Holmes #1 (DC, Sep-Oct 1975) One would think the "world's greatest detective" would be a natural for comics. Charlton published two issues in 1955, DC one issue 20 years later. $1.50.

44) Sinister House of Secret Loves #1 (DC, Oct-Nov 1971) Some of the very best comics artists worked on DC's horror/mystery books. This title is no exception. Just $3.

45) Six Million Dollar Man #1 (Charlton, Jun 1976) Based on the popular TV show. A mere $2

46) Space 1999 #1 (Charlton, Nov 1975) Another Charlton comic based on a hit TV show. Later issues have early Byrne art. Only $3

47) Spider-Woman #1 (Marvel, Apr 1978) Someday Marvel will revive this title. Buy it before then. $5.

48) Spidey Super Stories #1 (Marvel, Oct 1974) It's true this title was written specifically for younger kids, but were talking Spider-Man, first issue, 20 years old and cheap. You cannot go wrong at $3.50.

49) Stalker #1 (DC, Jun-Jul 1975) Ditko/Wood art for only $3.

50) Starfire #1 (DC, Aug-Sep 1976) Sword, Sorcery, Sci-Fi and beautiful women all in one book. So risk $1!

51) Strange Tales #169 (Marvel, Sep 1973) Fred Hembeck has done for Brother Voodo (1st appearance) what beer commercials have done for Bob Yuker. You gotta love it, especially for only $2!

52) Strange Sports Stories #1 (DC, Sep-Oct 1973) They are pretty "strange", but they kinda grow on you. Just $6.

53) Sub-Mariner #50 (Marvel, Jun 1972) It seems obvious that the first appearance of Namorita of the New Warriors is underpriced at only $5.

54) Super Friends #1 (DC, Apr 1976) Based on the cartoon series. $2.

56) Superman's Pal, Jimmy Olsen #133 & 134 (DC, Oct-Dec 1970) Kirby's fourth world begins in issue #133, and Darkseid's first appearance is in issue #134. Grossly undervalued at $5.

57) Superman Vs Spider-Man #1 (DC/Marvel, 1976) Treasury size books are a pain to store, but this book is so historically important that everyone should own one, and it's at only $6.

58) Super-Villain Team-Up #1 (Marvel, Aug 1975) $5.

59) Sword of Sorcery #1 (DC, Feb-Mar 1973) Great art for just $3.

60) Tarzan #207 (DC, Apr 1972) First DC issue, Joe Kubert's art on this series is magnificent. A paltry $4.

61) Tor #1 (DC, May-Jun 1975) Another great Kubert book, recent mini-series should increase interest. Cheaper than new stuff at $1.

62) Wanted, World's Most Dangerous Villains #1 (DC, Jul-Aug 1972) This series reprints Gold & Silver age stories. A cheap read at $4

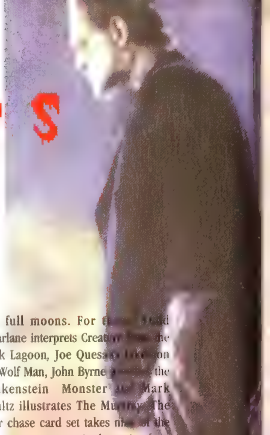
63) Weird Mystery Tales #1 (DC Jul-Aug 1972) Jack Kirby and Bernie Wrightson art make this issue a bargain at $3.

64) Weird War Tales #1 (DC, Sep-Oct, 1971) This title lasted 12 years and 124 issues, and this year's guide (#23) says "Value/cover or less" (that's 25 cents!). Last year's guide (#22) had it at $3. Either price is a bargain for a series featuring work by Kubert, Adams, Toth, Crandall and more.

65) Weird Worlds #1 (DC, Aug-Sep 1972) This ten issue series, which features the characters of Edgar Rice Burroughs, contains art by the likes of Adams, Chaykin, Kaluta, Orlando and Wrightson. Value priced at $3.

66) Western Gunfighters #1 (Marvel, Aug 1970) Ghost Rider on horseback returns for a five year stint. A great deal at $5. ●

Universal MONSTERS Illustrated!



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Frankenstein's Monster, Dracula, the Mummy, the Creature from the Black Lagoon — sure they're old friends, but are they art? The Topps Company certainly seems to think so. This February, an elaborate new trading card series called UNIVERSAL MONSTERS ILLUSTRATED will enable fans to re-live their favorite creature features through the talents of today's most gifted artists. "This is more than just a nostalgia fest," points out editor/writer Gary Gerani, who also helmed Topps' STAR WARS GALAXY. "It's almost as if the movies were somehow reborn, with different insights and nuances. The artists interpreting these classics bring their own unique sensibilities to the material."

And quite a line-up of artists it is. "We focus on nine seminal films," explains Gerani, "and each film boasts ten sequential renderings by one top illustrator. There's Dracula by Whilce Portacio, Frankenstein by Mari Chiarello, The Mummy by Kelley Jones, The Invisible Man by Bill Sienkiewicz, The Bride of Frankenstein by Mike Mignola, The Wolf Man by Brian Stelfreeze, Creature from the Black Lagoon by Crash, This Island Earth by Al Williamson and The Incredible Shrinking Man by Dave Dorman. It's a lively mixture of different styles and techniques, and all adds up to a kind of art gallery of the macabre in trading card form."

Topps has even reached outside the comic book mainstream for some exceptional talent. Mark "Crash" McCreery, the Stan Winston illustrator who designed all of Jurassic Park's dinosaurs for Steven Spielberg, returns to the prehistoric past with a series of finely-detailed Black Lagoon renderings. Hollywood movie poster painter Joe Smith (Ben Hur, Dr. Zhivago, etc.), fresh from illustrating the portrait cards for STAR WARS GALAXY, tackles a pair of title card graphics for this new series. Smith actually worked on the campaigns for a number of these films when they were first released. And followers of Forry Ackerman's FAMOUS MONSTERS magazine will be delighted with new painted portraits (also for title cards) by Basil Gogos, FM's celebrated cover artist. Speaking of Mr. Ackerman, he's on hand as a creative consultant for this series, along with Ronald V. Borst, author of the recent GRAVEN IMAGES and owner of the largest collection of fantasy film posters in the world.

Significantly, a year's worth of research went into the development of the card backs. "What we've done is assemble the rarest and most intriguing artifacts we could lay our hands on," said Gerani. "There are original production illustrations, props, obscure photos, poster art and other goodies. Taken all together, these elements form a valid historical perspective."

If all this wasn't enough, UNIVERSAL MONSTERS ILLUSTRATED offers two sets of randomly-packed chase cards. One set features something called "Horrorglow," a high-tech, glow-in-the-dark process that works especially well with full moons. For the [illegible] McFarlane interprets Creature from the Black Lagoon, Joe Quesada [illegible] on The Wolf Man, John Byrne [illegible] the Frankenstein Monster and Mark Schultz illustrates The Mummy. The other chase card set takes nine of the most exciting images in the series (one from each classic film) and reproduces them as "Monster-Chrome" card collectibles.

"Everyone at Topps is very excited about UNIVERSAL MONSTERS ILLUSTRATED," concludes Gerani. "We have additional series waiting in the wings...not to mention "making of" companion books for each series, like the one we just did for STAR WARS GALAXY. Ideally, I'd love to cover all of Universal's great fantasy films of the '20s, '30s, '40s and '50s — the complete picture — which should take about half a dozen series."

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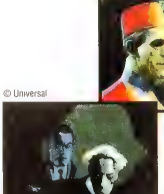

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By Chaney Young

The Return of Zorro!

"Out of the night, when the full moon is bright, comes the horseman known as Zorro. This bold renegade carves a Z with a blade, a Z which stands for Zorro."

Theme from the 1957 Walt Disney Zorro television series

Through the years, Zorro, the swashbuckling caballero of Spanish California, has taken many forms. In film and television he was portrayed by some of Hollywood's most dashing leading men. He's even been the star of a comic book. Now, like so many stars of yesteryear, Zorro is making a comeback, starring in a new ongoing comic book series by Topps Comics beginning in January.

But wait — this is not just another Zorro. Topps' version of Johnston McCulley's masked hero goes beyond what has previously been seen in comics. The new Zorro is "sexier, more intense and dynamic," according to writer Don McGregor. The series, which begins in January, finds Zorro — a.k.a. Don Diego de la Vega — facing an array of unusual, never before seen villains. These villains include Moonstalker (a non-traditional Indian who, using his skills as a trained blacksmith, becomes a formidable foe for Zorro), and Lady Rawhide (a sexy villainess with fiery red hair and a very skimpy costume). By day, Lady Rawide is the convention-following daughter of a wealthy landowner, but by night, she is a fierce, bullwhip-carrying villainess. There is also Lucien Machete, the last of the conquistadors and Zorro's mortal enemy. Machete (a.k.a. the Mutilator), is "a brutal giant who can screw a fantastic array of wicked weaponry into the burned, ruined stump of his right wrist," said McGregor.

Illustrating McGregor's words in this series is pencil artist Mike Mayhew, a relative newcomer to comics. Mayhew's dynamic storytelling ability is sure to make him a well-known name in the comics field. A number of top artists have signed on to provide covers for this series. The list of star talents includes Frank Miller (issue #1) and Adam Hughes, Jae Lee, Mike Grell, Mike Mignola, and Brian Stelfreeze.

McGregor has done extensive research for this series and promises that all of the stories will be as historically accurate as possible, while maintaining the spirit and soul of the Zorro character. He plans to further explore the Indian culture of the period and expand the supporting cast to include the first black character to Zorro's mythos. "In researching early Spanish Los Angeles, I found that three of the first families settled there were black, so it was logical to include a black character," he said. "Like each of the other characters, he will have his own set of special abilities and his own vendetta against Zorro."

So why Zorro and why now? McGregor emphasizes that "Zorro is the epitome of independence. He fights for what is right and encourages others to stand up for what they believe. When people say nothing can be done, Zorro says, 'Yes, it can, but you have to make it happen.' That makes Zorro a hero for all time." ●

By Gale L. Young

IN THE COMICS

DRACULA

Many comic book characters' origins lay outside the comics field. Tarzan, the Lone Ranger, Conan, Godzilla, Indiana Jones, and many more fall into this category. Dracula is another. Usually, the origin of this character is given as Bram Stoker's novel of the same name. However, just as all comic versions of Dracula are "sequels" to the novel, it turns out that Stoker's most famous work is really a sequel to Sheridan Le Fanu's novelette, "Carmilla", published in 1872. In it, Lady Mircalla Karnstein (aka Carmilla) is one of a trio of vampires traveling central Europe in search of blood. One of her companions is a tall, pale man, dressed all in black. It is this unnamed character that Stoker later bestowed the name, Dracula.

And Le Fanu's male vampire? Does he not first appear in "Varney the Vampire" in 1847? Supposedly by Thomas Prest (but no one is sure), It features a Hungarian nobleman and fellow vampire as he searches for Varney when Varney's methods start creating a little too much publicity?

And even John Polidori's "Vampyre" (1819) character, Lord Ruthven, seems to have an identical personality to the later Dracula, although Ruthven is apparently English.

There have been many movies and even two television series. And of course, then there's the comic books.

Even younger comics readers will have heard of Marvel's classic The Tomb of Dracula, which ran from 1972-1979, for seventy issues. Not a bad run for a comic with a true villain as the main character. But while Marvel may be considered at the forefront of graphic interpretations of Dracula, they were hardly the only publisher of books about the immortal vampire king.

Stoker's novel, being written in 1897, is now public domain. As such, anyone can write about Dracula; and it would appear almost everyone has. Not only have different writers and artists dealt with Dracula, but even different companies. Thus we are given a wide interpretation of the character. Yet there is usually a large degree of continuity. Consider if you will, the following list:

Dracula the Impaler #1 (Comax, 1991) - In this one-shot B&W, Dracula is the vampire king of Atlantis. He is challenged by clones of both Conan and the Hunchback of Notre Dame clone. Dracula is served by a re-animated wizard, a warrior woman, and a big werewolf named Romulus. The Conan guy defeats them all! Dracula escapes in a time machine! It's a tad ridiculous, but a lot of fun.

Vlad the Impaler #1-3 (Topps, 1993) - Roy Thomas and Estaban Maroto's excellent version of the historical Vlad Dracula. This is one of the best comic books about Dracula, showing his blood-thirsty reign told from his own point of view. This might make us a bit more sympathetic than we should be. Yet Thomas is hardly an apologist. His theory of how Dracula becomes a vampire is probably the best yet presented, although Thomas seems to ignore the many hints about this topic Stoker provided in his novel.

Some collectors feel that the main flaw in these books is the colorist's use of purples, bright greens, and the odd blue horse.

Dracula Lives! #1-12? (Marvel, 1973-75) - Various authors and artists contributed to this anthology series, which featured the undead lord in adventures spread over five hundred years, and set in numerous locales. As with any anthology series, the quality is variable. A three-part origin story seemed a bit bland, even with Neal Adams penciling the first installment. The best tales include a battle with Robert E. Howard's Solomon Kane (#4), "Parchments of the Damned" (a trilogy in #12), a series of entanglements with Caglicosto (#1, #5, and #6), and a serialization of Stoker's novel. Regrettably, this serialization was apparently never finished.

Fright, Featuring The Son of Dracula #1 (Atlas/Seaboard, 1975) - Trying to enjoy some of the success that Marvel was having with Dracula at this time, this short lived company published this title. The first part is not too bad. Around 1736, Dracula saves an accused witch and impregnates her. She escapes and sends her son to America. Flash forward to 1975 and the son is now a professor, trying to fight the curse of his father. A weaker plot component; Presumably, Dracula would reappear in future issues, if they were ever printed.

Dracula Versus Zorro #1-2 (Topps, 1993) - A very well done clash between two very dissimilar characters. Unlike Solomon Kane, Zorro is a swashbuckler who is not

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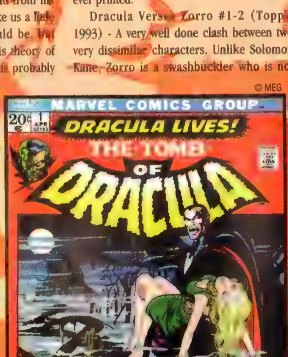
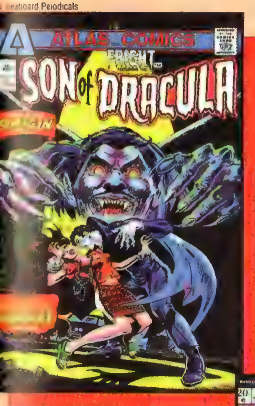


By Perry Lake



ssociated with the supernatural. But Topps ulls it off by making it clear that Zorro really oesn't understand who he's dealing with… ut he does have that magical sword.

Somebody did a one-shot Dracula vs. Jack he Ripper, c. 1986. The art has a Manga look o it. Dracula falls in love with a Whitechapel ady-of-the-night, who becomes the Ripper's ast victim. Dracula puts a very final end to he Ripper's career in a story overflowing with he most graphic gore.

. Eerie #24 (Warren, 1969) - An excellent radition of Stoker's missing first chapter, "Dracula's Guest" by Frank Bolle, whose work ere resembles the great Reed Crandall's. Why on't versions of the novel look this good? If e could dredge up any criticism of this one, would be that the night scenes are not very ark.

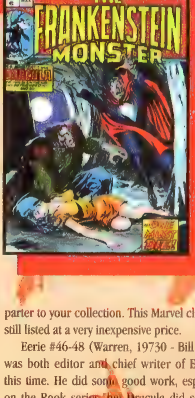
Dracula, The Lady in the Tomb #1 Eternity, 1991?) - This is a later interpreta- on of the same story, but not nearly as well xecuted.

Several graphic versions of the novel have een published over the years, but none quite chieve their mark. For one thing, the novel is ather long for comic interpretation. Marvel ied it at least twice, and so has Eternity and everal other companies. Topps did a version ased on the Coppola movie, which looked ood, but may have suffered from the same roblems some criticized the movie for… amely Dracula seems "weak" and actually ends time crying. Another discrepancy is hat the character of Mina is shown amorously ursuing Dracula. Lucy should do this (when ot in denial of Dracula's existence), but Mina

character should be more ambiguous. She should be tempted by Dracula but she must ultimately resist him.

Creepy #8-9 (Warren, 1965) - "The Coffin of Dracula" is a nice sequel to the novel (presumably seven years later) by Archie Goodwin and Reed Crandall. In it, Dracula's spirit reaches out from his coffin and takes possession of people. Thus, even though he's not alive and not a vampire, he is still a potent threat.

The Frankenstein Monster #8-9 (Marvel, 1974) - Dracula is the Monster. No matter how lame the plot may seem, you just gotta add this one



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parter to your collection. This Marvel classic is still listed at a very inexpensive price.

Eerie #46-48 (Warren, 19730 - Bill DuBay was both editor and chief writer of Eerie at this time. He did some good work, especially on the Rook series, but Dracula did seem to be the character for him. Dracula is often not the dominant character in these stories, and he sometimes disappears from the story completely! Interestingly, Tom Sutton illustrated two of these stories… he would also work for Marvel's Dracula Lives!. His rendition of the Count is totally different - not just the mustache (Marvel) or the gray sideburns (Warren), but the very shape of the face itself.

Vampirella #39-41 (Warren, 1975) - This is a continuation of the previous series, with the drawing duties assumed by Estaban Maroto. Along with the series, writer Gerry Boudreau seems to have inherited DuBay's diffused focus on Dracula. The Count appears only at the end of the first story, and is more of an observer to the action and an instrument of divine justice. This is possibly the softest Dracula of all: he still bemourns his lost love. There's also something oddly amusing about seeing Dracula portrayed as a circus freak.

The Ghosts of Dracula #1-4 (Eternity, 1991) - This story pits Dracula against Harry Houdini and his classic foe, Prof. Van Helsing, in the year 1925. If Van Helsing was fifty during the novel (1890), then he must be eighty-five by the time Ghosts hit the stands. And a spry eighty-five he is, swinging his sword-cane at Dracula. The story is interesting, and compares well to H.P. Lovecraft's tale of Houdini in Egypt. "Imprisoned With the Pharaohs". However, the art, while well-inked, is on the static side.

Dracula #1-8 (Dell, 1072-73; #6-8 are reprints, and there's no #5). Oh, this one is bad! Fortunately, Dracula is saved the ignobility of appearing in this rather crudely drawn and less than perfectly scripted comic. Instead, Dracula's descendant, Al U. Card, injects himself with bat's blood… which of course means he can turn into a bat. With his girlfriend, Fleeta, he battles crooks and mad scientists. At the same time, Dell also published Frankenstein (featuring the world's strongest hero) and a Werewolf series

Vampirella #16, 18, & 49 (Warren, 1972) - Archie Goodwin's Dracula is not just some old vampire; he's the leader of the Cult Of Chaos! He comes from Drakulon, the same planet as Vampirella! He kidnaps Vampi and summons the Mad God Chaos to impregnate her, so she'll give birth to the Anti Christ! And that's only their first date! The next two stories give prime billing to a Conjuress. These aren't too bad, but they don't measure up to the first story.

The Tomb of Dracula #1-70 (Marvel, 1972-1979, plus cross-overs to Werewolf by Night #15 and Dr. Strange, Master of the Mystic Arts #14) - In my opinion, this is it; the very best Dracula comic horror comic ever. In fact, I'd give it a high rating compared to any comic. Marv Wolfman rarely missed his mark on the stories, and the artistic team of Gene Colan and Tom Palmer was all but impeccable. My one (albeit small) gripe? why did Dracula wear a blue cape? Ink is cheap… why not color his cape black?

In this title, Dracula battled descendants of his enemies from Stoker's novel, plus his own descendent, Frank Drake. He also clashed with mad scientist, Dr. Sun, a disembodied brain living in a computer. His son Janus and

daughter Lilith turned against him, and he became mortal and fought to return to his immortal, undead state.

I'd go so far as to argue that Tomb of Dracula was consistently the best comic of its era. The characters were real, and they often died real deaths. The combination of supernatural horror and inhuman brutality has never been better portrayed. In fact, this "comic" book was, at times, actually depressing! Consider some of the story elements… It was an uphill battle all the way; the heroes were probably going to lose, and lose big. Yet, it was a fight they were compelled to fight!

And it was a fight that readers must have felt part of; never has a comic book, featuring a true villain as the main character, had such a long and noteworthy run at the newsstand.

At the same time, Marvel published Giant-Size Dracula, which mostly ran parallel to TOD, and Dracula Lives!, which was set in the past.

Giant-Size Spider-Man #1 (Marvel, 1974) - Although not very noteworthy from a Dracula purist's point of view, it is included here for checklist purposes.

Uncanny X-Men #159 (Marvel, 1982) - Dracula goes after Storm. When she resists being turned into a vampire, he proposes marriage. Some might argue that this is, perhaps, a good example of why superheroes don't mix well with the supernatural. Interestingly, Dracula wallops the X-Men pretty good… but he's just this month's villain. An encounter with the great Dracula should not be so easily dismissed!

Uncanny X-Men Annual #6 (Marvel, 1982) - Dracula comes back for more. Storm as a vampire is a very intriguing concept.

Dr. Strange, Master of the Mystic Arts #61-62 (Marvel, 1983) - Dracula fought Doctor Strange in TOD, so this is a rematch. Here, they fight for control of the "Darkhold," the book of sins. Though Dracula gains powers and immunities he never had before, Doctor Strange traps him in a phantom dimension and destroys him and all other vampires on Earth forever… at least until the next entry from DC.

"Batman/Dracula: Red Rain", a graphic novel (DC, 1991) - Doug Moench has written about Dracula before, largely in Dracula Lives!, but this is surely his best story so far. The Batman must not only deal with Dracula and his hordes as they invade Gotham City, he also finds that there is an army of "good" vampires who want his help. To get the Caped Crusader him on their side, they try to turn him into one of the undead. Kelley Jones' disproportionate art is full of atmosphere.

The Tomb of Dracula #1-4 (Marvel, 1991) - Wolfman and Colon returned to their classic story in this four-part graphic novel. The few survivors from the first series find that Dracula has returned… stronger than ever. It's very good, but the classic clash between good and evil is somewhat muted by the absence of some of our favorite characters.

Vampirella #1-4 (Harris, 1993) - A nice re-match between the undead count and the beautiful and deadly alien. Once again, Dracula tries to take over the world, this time by causing international strife. Only Vampi and Pendragon the drunken magician stand in his way.

X-Men vs. Dracula #1, Spider-Man vs. Dracula #1, Silver Surfer vs. Dracula #1, Dr. Strange vs. Dracula #1 (Marvel, 1993) - A series of one-shot reprints, designed to build anticipation and interest in Marvel's upcoming Midnight Sons line of comics.

The Blood of Dracula #1-10 (Apple, 1991) - Dracula in the future with robots and space ships. A great idea with lackluster treatment! The art seems cartoonish, and the story just doesn't make it out of the starting blocks.

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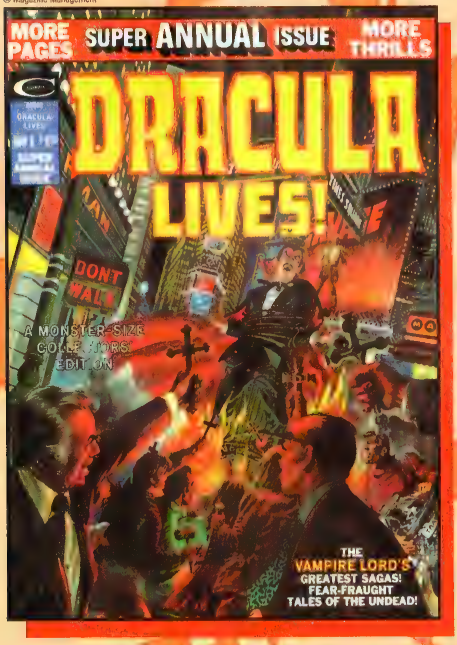

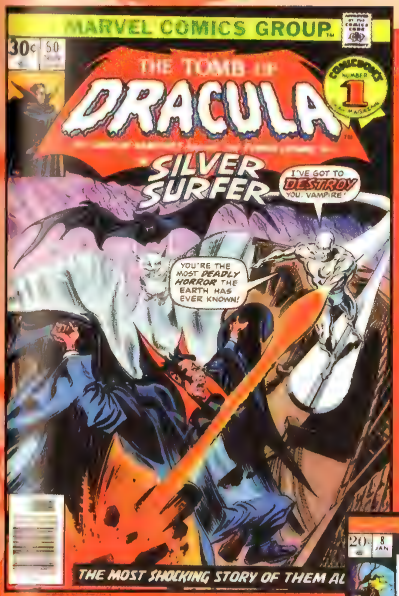

acted in life, and this is how Stoker's Dracula acts, when he no longer has to pretend to be a gentleman.

But there are other interpretations. Some writers soften him and try to make him a romantic or a tragic character. These weak Draculas do not seem to work as well. To have him fall in love, grieve for lost loved ones, and show sympathy for his enemies, seems to dilute the most crucial element of the character: Dracula is a villain!

If writers remain true to this constant, the number of spins that a story line might take is almost limitless. Dracula in the far future; Dracula versus the Demon Barigan; Even Dracula in outer space!

Say… wouldn't it be wild to have Dracula show up on the starship Enterprise? "I emptied my phaser on him and he just kept coming!" This would underline the idea of Dracula's immortality. He came from the past, he exists in the present, and he will continue to exist into the future.

But Dracula's immortality is obvious. People have been writing about him for five hundred years. First in illustrated pamphlets which chronicled his horrors, then the historical midpoint of Stoker's "Dracula", then the classic Universal horror films of the '30s and '40s, and finally comic books and the more recent cinema epics.

It seems Dracula the vampire has always been… and always will be… an "immortal" part of the American consciousness. ●

S. MEG

So this list is in chronological order? Yes, but as much as is possible, the list is in the order in which the various stories take place, not in the order of publication.

Other Dracula comics and comic magazines can also be added to the list. For example, Warren produced a comic art magazine called Dracula, and Marvel had one called Tomb of Dracula. Warren's magazine never really had that much to do with Dracula, and Marvel's usually only had one Dracula story to an issue.

Curiously enough, three different artists (Tom Sutton, Butch Guice, and Jim Balent) have all shown Dracula in his castle with a throne carved from stone. All three interpretations of the throne bear the device of a bat-winged skull on top. Did the latter two borrow the idea from the first artist? Did they each come up with the idea independently? Only history knows.

And yet, for all the different people working on Dracula, and all the different situations, there is generally an amazing consistency to the character. Dracula is evil incarnate… cruel and power-mad… and he has a distinctively "sick" humor. This is how Vlad the Impaler

X-Men & Pizza...$5

I never thought that the time would come when I would be telling my kids about "The Good Old Days" when entertainment was cheap! At the Academy theater on University Avenue I could be entertained all day by two Roger Corman horror films, popcorn, misc candy, and a large drink... all for a mere 50 cents! Those days of the great bargains are behind us now. Or are they??

No matter what your collecting interests, you'll want to take a good hard look at Marvel's latest entry into the multi-media marketplace. I think you'll be pleasantly surprised at the "marvelous" bargain now available for a mere $5 (plus applicable local tax).

The X-Men Creators' Choice video has just made its appearance in many local retail comic stores. Included with the attractively packaged video is an X-Men mini-comic containing a story entitled "One Good Mutant." This entertaining story is written by Scott Lobdell, penciled by Alex Saviuk, and inked by Greg Adams. Also contained in this potentially collectible little gem is a mini-poster recreating the custom trading card that is also part of the total package.

The 50 minute video (entitled "Night of the Sentinels") is actually the first installment of the X-Men cartoons which is now the hit of Saturday morning kid-vid. A five minute trailer included in the video features Marvel stars Stan Lee, Scott Lobdell, Fabian Nicieza, and Bob Harras... discussing the origins and concepts that make up the mythos of the X-Men.

As if all this isn't enough, with each video that you purchase, you get a free personal pan pizza from your local Pizza Hut.

Video set #2 has the final issue of the two-part "mini-series" along with another trading card and mini-poster. Included on the second 50 minute tape is another five minutes with Stan and the crew together with two new X-Men cartoons entitled "Enter Magneto" and "Deadly Reunions" starring Sabretooth. Once again, the free pizza is a part of the deal!

Top rate attractive packaging and the inclusion of cards and comics (and everyone's favorite food) should prove to be another success for those Master Marvel Marketeers!

Video #1 (Above) with comic (right) and trading card (below).
© MEG

Video #2 (right) with comic (below) and trading card (lower right).
© MEG

By Michael Naiman

Marvel Mystery Comics!

Marvel Comics #1, containing the premiere appearances of the "Human" Torch and Sub-mariner, has become so coveted by collectors that a copy recently sold for an astounding $50,000!! Amazingly, this sale is just the tip of the Marvel Mystery iceberg. That's because the popularity of (and demand for) this pioneering Marvel title has never been higher! Golden Age fans all across the country are apparently accumulating these little gems at an ever accelerating rate!

Many experts have suggested that the Timely Comics line of comics made its name on basically three characters; Captain America, Human Torch, and Sub-Mariner. Marvel Mystery showcased two of the "big three" Marvel/Timely superstars with Torch starring in 92 consecutive issues and Namor appearing in 91 (every issue except the last).

Much has been written about the spectacular battles between these elemental characters. The event was so popular with readers that it spilled over into the pages of the Human Torch's own comic. The primal nature of the antagonism between the two, intrigues readers not only because of the age old elemental symbolism of fire and water, but also because the story itself is a genuine epic in the history of comics.

MEG

Nowadays though, elemental has a whole different connotation. Swamp Thing, Black Orchid, Firestorm, etc. all touch upon the forces of nature on Earth countering the blunderings of man and his science. "Green" thinking about ecology and the delicate balance of life on Earth plays well with our raised consciousness of responsibility to our own and future generations.

But back in the late 1930's and the 1940's, comic characters were not all that altruistic. In fact, Namor didn't start off as a hero at all! The original Sub-Mariner was fanatically anti-social. his main goal "destroy the land dwellers!" Not quite a villain, the Atlantian prince is often described as the quintessential anti-hero

Many Namor stories were noted for mankind unjustly hunting and persecuting Sub-mariner, advanced and futuristic undersea technology, and property destruction on an immense scale. These were uncommon and very original for comic books of this era, and add to the inherent mystique of these wonderful books.

Shortly after Pearl Harbor, the two headliners of Marvel Mystery put aside their "grudges" and became unified in their hatred of the Axis powers. The WWII propaganda of the day went something like this: "These common enemies to all Democratic systems on our planet present such a clear and present danger, that to squabble over

By Steve Geiduschek

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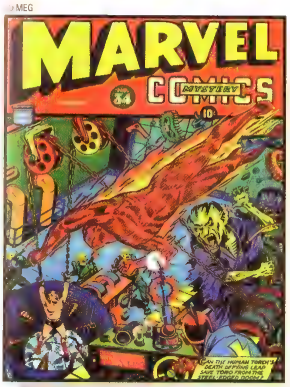
anything else would be unthinkable. Confronting and defeating the Axis horde must be the highest priority."

The war-time psychology translated well at the newsstand. In the opinion of many, Timely's writers and artists produced some of the best war-time fare ever produced! Carl Burgos and Bill Everett produced amazingly well drawn and well written stories. Watching the Torch slam through a Tiger-tank full of Germans or Namor posing as a sailor to thwart the Japanese Navy, gave readers in the USA something to really cheer about in the dark early days of the war.

Setting these great comics apart from the rest of the newsstand "clutter" was imperative for sales. With the proliferation of comics and comic companies during the 1940s, there was a huge number of com-



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petitors. To survive, Timely needed an "eye-popping" and original look to catch the buyer's eye. In the sea of comic material, Timely chose the best artist they could find to make that statement… and his name was Alex Schomburg.

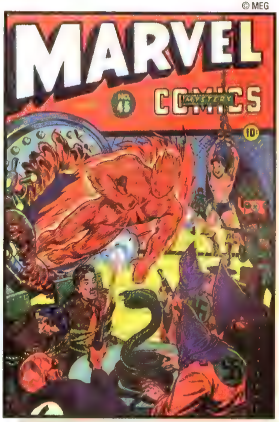
A testimony to both the strength of the Human Torch and Sub-Mariner as literary characters and to the artists' phenomenal talent the time period, Schomburg's perfectly captured the sheer power of Torch and Namor on Marvel Mystery covers. Many believe these covers set the standard for all action cover art.

It's important to note that Marvel Mystery was the "flagship title" of Timely. It was their key title to be adorned with the best covers. Out of all the artists available at the time, Alex Schomburg was chosen to do the covers of all but 11 of the first 69 issues!

Historian Steve Duin has determined that Schomburg created 199 covers for Timely. And all 199 are considered among the best and most sought after comics the company produced. That means that fully one fourth of all Timely Schomburg covers were done for Marvel Mystery! Schomburg's prodigious skill and incredible output is a continuing legacy that is still gaining popularity in the hobby. Numerous articles and books even credit Schomburg as one of the greatest cover illustrators of all time!!

The strong combination of art, characters, and covers have helped Marvel Mystery to earn a permanent and time honored place in comic history. In fact, in the early to mid seventies, the title became the most popular and expensive that it even eclipsed titles like Action, Batman, Detective & Superman!

In addition ,collectors are now seeking out these wonderful issues for another reason. Marvel Mystery boasts a consistent and dependable record as an investment. It seems likely that the ever increasing demand for Marvel Mystery Comics will continue. ●



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The High End Market Report

The news rocking the collectibles market in recent months is finally official, Diamond International Galleries has purchased noted publisher, dealer and renowned collector Russ Cochran's personal collection. Although all the terms of the sale have not been made public, the transaction involves several million dollars. Russ Cochran has been a major force in the industry for over twenty years and is well known to the collecting community. Russ has collected, nurtured, and developed the Raymond, EC, Barks, and Frazetta markets... as well as numerous others.

Diamond International Galleries, a division of Diamond Comic Distributors, is under the leadership of Executive Vice President, John Snyder. John, a distinguished collector and astute executive in his own right, has recently joined Diamond. Diamond Comic Distributors was founded by, and is owned by Steve Geppi.

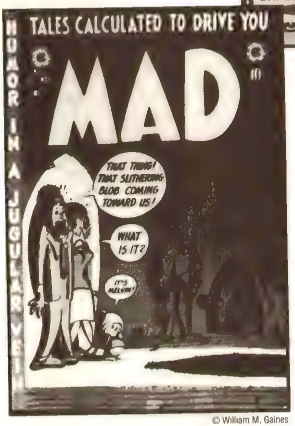
The huge collection includes: Disney animation cels, (Snow White in particular), Frazetta, Dick Tracy originals by Chester Gould, Alex Raymond, EC and MAD art, Harold Foster, Frank King (Gasoline Alley), Li'l Abner, numerous movie posters, one of the finest collections of Disney comic strip art, and Bill Gaines' file copies of the classic EC comic books.

In addition, Russ Cochran Publishing has also been purchased by Diamond. Russ Cochran Publishing reprints the classic EC Comic line as well as other products. Russ Cochran has become an employee of Diamond, under which he will continue to produce his products. Both parties report that they see the sale as an opportunity to enhance the distribution, quality, and exposure of the products.

A few examples of sales from the Cochran collection include: Two Snow White original Sunday pages $55,000; an Alex Raymond full page Flash Gordon Sunday $35,000; and a Snow White production background from the Dwarfs Bedroom purchased by Steve Eisen for $52,000.

Other Diamond Gallery sales include: Master Comics #1 NM $5,600; All-Star Comics #3 VG $11,500; Action #1 VG $20,000; Superman #1 FN $22,000; King Of The Rocketman (movie one sheet) $2,000; Spider ring $10,000; Operator-5 ring $4,000; Superman Gum badge $8,000; and the stunning sale of Carl Barks "Hands Off My Playthings" oil painting for $142,500 ($112,500 cash and $30,000 in trade). Diamond Galleries reports over $1,000,000 in sales in just eight weeks and technically they are not even opened yet!

© DC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MAD
HUMOR IN A JUGULAR VEIN
THAT THING! THAT SLITHERING BLOB COMING TOWARD US!
WHAT IS IT?
IT'S HELVIN!

© William M. Gaines

Other outstanding sales for the month include: Robert Rogovin/Four Color Comics - Detective #27 GD/VG $25,750; Superman #1 VF- (moderate restoration) $18,000; Famous Funnies Series #1 VG $7,500; Fantastic Four #1 VF+ (light color touch) $7,500; and Spider-Man #1 VF (cleaned) $6,800.

Finally, Gary Colabuono purchased the ashcan of All-Star Comics #1 from Jack Mallette for $15,000. This is the all-time record price for an Ashcan Comic. See you next issue!

Above: The FN copy of Superman #1 which sold for $22,000.

Left: The William M. Gaines file copy of Mad #1.

By Joe Mannarino

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Inherent Vice?

In CBM #9 I examined the influence of environmental conditions on the permanency of comic book collections. This time around, I am going to examine a phenomenon known as "Inherent Vice" a concept that every collector instinctively understands, but rarely considers when creating long term storage for their comics.

Comic books are not inert. It might seem like an obvious statement at first, but people sometimes forget that the books they are acquiring are basically glorified pieces of newsprint and like newspapers, they will age and degrade over time if given a chance.

The term "inherent vice" refers to the factors that are intrinsically part of an object, all of which will lead to it's eventual destruction. These factors can originate in the materials used to make an item but can also be added to the product during its formation. In the case of comic books and paper collectibles, the low-grade paper used in their creation is the prime factor leading to their eventual destruction. In other words, the paper itself is the primary source of inherent vice in a comic book.

Brown & Brittle!

Simply stated, paper is made from wood… and wood is composed mainly of cellulose (a long chain of molecules). Cellulose forms from smaller glucose molecules joined in a long continuous sequence, approximately 3000 to 5000 units long, with each unit in the progression connected by a single molecule of oxygen. In addition to the glucose, wood also contains a very complex and large molecule known as lignin which basically acts as the adhesive in trees, holding the larger chains of cellulose together. Both of these materials and others (such as hemicellulose and hydrolysed cellulose) are usually included in the formation of paper.

While pure cellulose is fairly stable, it is the additional presence of impurities such as lignin, that directly contribute to the eventual chemical degradation of ground wood-pulp paper (i.e. comic books) by providing unstable molecular bonding sites where acids are easily formed.

Environmental factors such as temperature, light and humidity all act upon the paper artifact to further the breakdown of the cellulose molecule by cleaving the oxygen link holding the smaller glucose molecules together. This breakdown of the cellulose will result in the formation of acids, starting a chain reaction that will continue to break down the larger molecule until the paper has turned into a brown and brittle mass. This process is known as "acid hydrolysis" and, once initiated, is continued by the presence of moisture within the fibers of the paper.

Additionally, oils from the skin, atmospheric pollutants (specifically sulphur dioxide, sulphuric acid, and nitrogen dioxide), and contact with other acidic or non-stable compounds will also promote the degradation of the cellulose molecules. They do this by attacking the single oxygen bond that holds the glucose molecules together.

The "Bad Air" Myth

In order to protect their collections from browning, most collectors will place their books into some form of protective bag or envelope. Some collectors feel that when they place a comic book into a bag, that the comic is automatically protected from harm. They might even tape the comic bag shut in order to prevent "bad air", insects, or other things from coming into contact with their book. While it is true that bags will slow the migration of acid substances onto the surface of the comic, a bag will not protect a comic book from the acids that are already located inside the paper! This is the concept of "inherent vice."

Once sealed, anything that is outside the bag, good or bad, will generally have a tough time getting in and affecting your collectible. However, what people tend to ignore is that all the bad stuff that is already part of the comic is trapped inside, unable to escape. When a comic is placed into a bag and that bag is sealed, air exchange is minimalized and a "micro-environment" is created. The sealed comic in it's newly created micro-environment will begin to degrade and deteriorate - especially if the environment that the comic is stored in is of poor quality. As the fibers of the paper break down and the cellulose chain begins to fracture, the comic will start to emit all sorts of pollutants which, if trapped inside the bag, remain active and further the destruction of the book. Only when equilibrium is reached - usually at the end of the comic book's useful and collectible life, will the chemical reactions causing the degradation of the paper, cease.

The same things said about bags can also be applied to storage boxes. Once a lid is placed on top of a comic box, a micro-environment is created. Air-circulation is limited and the same sorts of problems can occur. The reactions which result in the degradation of the comic are only aggravated if the bag or box the book is stored in contributes to the degradation of the comic. I suggest that bags and boxes high in acidic compounds (polyvinyl chlorides (PVC's) or lignin) should not be used for long term storage, as they will attack the comic book that they are supposed to be protecting.

Good Air Is High Quality Air

Simply leaving the bags or boxes open to air circulation is not enough. Air that is allowed to circulate in and around the collection must be of high quality, that is, it must be at the right relative humidity and the proper temperature. By ensuring that the environmental factors such as relative humidity and temperature are at recommended, or close to recommended levels (68-72 Fahrenheit and 50% relative humidity) reactions between the molecules in the paper and the environment are kept to an absolute minimum.

If the recommended levels for storage are not attainable in your present situation, and it is reasonable to assume that they are not, then it is probably better for your collection to "breath" instead of creating a micro-environment where damage is almost certain to occur. Even though some damage may occur because the air quality in the storage area is poor, the collection will eventually readjust itself to the storage area forming an equilibrium with it's surrounding environment. Once the books have reached this point of equilibrium, reactions between the collection and the environment will slow or even cease. It then becomes very important that the environment, whether good or bad, remain as stable as possible to prevent any further damage from occurring to the collection over time.

"Paper Time Bombs"

Comic books and other ephemera constructed from ground-wood pulp should be considered as time bombs, just waiting for the right moment to explode. By following proper conservation procedures, monitoring and controlling the storage environment and using quality storage materials such as mylar and acid-free boxes, the problem of inherent vice can be ameliorated, ensuring a long life for your collections. Until next time when we will take a closer look at foxing, molds, and the importance of "good housekeeping", keep on collecting.

Editors Note: *For the past two years, Tracy Heft has served as a conservation technician for the Canadian government and has been directly involved in the treatment of archival materials and historical works of art on paper from both the Canadian government collection and private collections. These materials range from books, prints, comics, and movie posters… to 16th century maps and atlas pages. Tracy also accesses information databases from all over the globe and conducts research using these information sources.*

By Conservation Technician Tracy Heft

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100	$25.00	100 $25.00	100 $26.00	100 $30.00	100 $30.00
1,000 - 4,000	$23.00/m	1,000-4,000 $22.00/m	1,000-4,000 $24.00/m	1,000-4,000 $27.00/m	1,000-4,000 $27.00/m
5,000 - 9,000	$21.00/m	5,000-9,000 $20.00/m	5,000-9,000 $22.00/m	5,000-9,000 $25.00/m	5,000-9,000 $25.00/m
10,000 up	$20.00/m	10,000 up $19.00/m	10,000 up $21.00/m	10,000 up $24.00/m	10,000 up $24.00/m

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	CURRENT	REGULAR	SILVER AGE	GOLDEN AGE	MAGAZINE
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	Price Loose/100 Packs	Price Loose/100 Packs	Price Loose/100 Packs	Price Loose/100 Packs	Price Loose/100 Packs
100	$40.00/$40.00	100 $40.00/$40.00	100 $40.00/$40.00	100 $40.00/$40.00	100 $40.00/$40.00
200 - 400	$37.00/$34.00/m	200-400 $37.00/$34.00/m	200-400 $37.00/$34.00/m	200-400 $37.00/$34.00/m	200-400 $37.00/$34.00/m
500 - 1,000	$37.00/$33.00/m	500-1,000 $34.00/$31.00/m	500-1,000 $34.00/$31.00/m	500-1,000 $35.00/$32.00/m	500-1,000 $35.00/$32.00/m
2,000 up	$37.00/$32.00/m	2,000 up $33.00/$30.00/m	2,000 up $33.00/$30.00/m	2,000 up $33.00/$30.00/m	2,000 up $37.00/$34.00/m

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10-49 $2.50 ea.	10-49 $2.00 ea.	10-49 $2.50 ea.
50-99 $2.25 ea.	50-99 $1.75 ea.	50-99 $2.25 ea.
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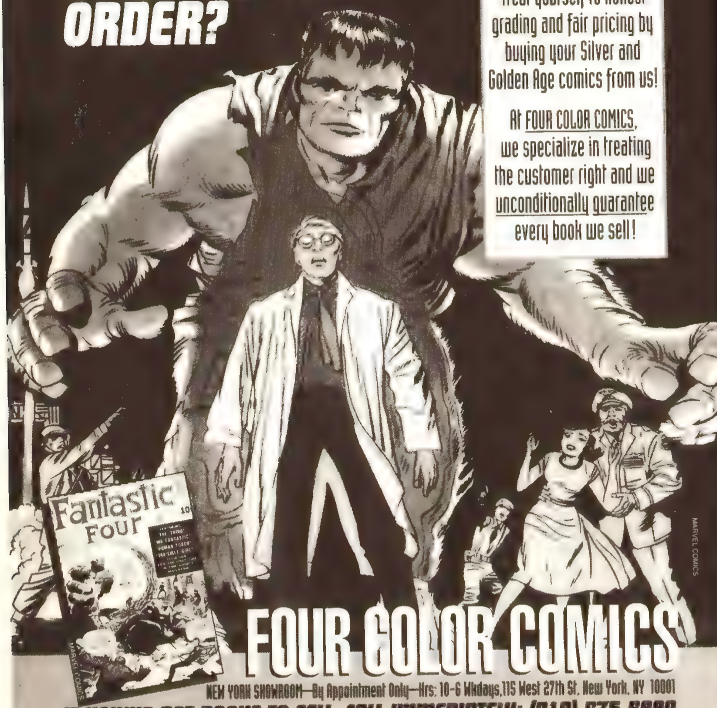

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MARKET REPORTS

LEE HESTER
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(415) 493-3957

Current Age

Despite the upturn in business due to holiday gift buying there is a definite, and perhaps necessary, contraction of the market going on right now. There have been a lot of new titles, and new stores appearing, and the market really can't support them all. Through this natural selection process, the strong will survive and the weak will perish, leaving a healthier and, hopefully, more stable market in its wake. To replace the speculation dollars that have left the market, I feel we must interest new readers in comics. I suggest that dealers not view competitors as the enemy; he is an ally in the struggle to increase the readership of comics. If you are hurting, he is most likely hurting too.

Bongo - Simpsons #1 and Itchy and Scratchy #1 have both done well. We anticipate good long term sales on these books. We look forward to seeing new readers brought into our stores thanks to these titles.

Cartoon Books - Interest keeps growing for Bone. It has been featured in virtually all the trade publications. Next month's issue of this magazine features a Bone cover, and interview. If you are a retailer, make sure to stock the entire line, and recommend it to your customers. If you are a comics fan, make sure to ask your dealer to carry it. He can order it directly from the publisher if the distributor is out of them. I will be doing an interview with Bone creator Jeff Smith for an upcoming promotional book that he will be giving out at the Capital and Diamond dealers shows.

DC - As interest in both the Superman and Batman storylines continues to wane, nothing has really stepped in to fill the hot ticket slot. There is some anticipation for the new Steel, Superboy, and Supergirl titles, but I don't feel it will reach the levels of the death of Superman series. Vertigo continues strong, though some fans have expressed dissatisfaction with the Children's Crusade story line; perhaps they felt that Vertigo was lowering itself with an annuals crossover that made fans buy annuals they would not normally purchase.

> "Join in on the Moon Knight #55 bandwagon at your own peril!"

Marvel - Daredevil: Man Without Fear is the big hit from Marvel right now, and Frank Miller continues to thrill his wide following of fans. Sabretooth #1 is still sought after and harder to find than the later issues. There is an inexplicable recent back issue phenomenon with Moon Knight #55 and demand is way up thanks to an artist that draws a lot like McFarlane! Join in on the Moon Knight #55 bandwagon at your own peril!

Valiant - As anticipated, Ninjak caused a small stir, but nothing more. The Valiant Vision Starter Kit sold moderately well, but did not sell out. Sales on all Valiant titles have declined.

Image - The resolicited Deathmate red issue just shipped to a lukewarm reception here. Fans complained of the lack of backgrounds in many of the panels. But hats off to Image (and Valiant) for making the Deathmate epilogue issue returnable. Even though it did ship within the 90-day time limit, I know I was hoping to be able to return a chunk of them!

Defiant - The Dark Dominion cards and binders were no where near as hot as their Plasm counterparts.

Dark Horse - Frank Miller's Sin City: A Dame to Kill For sold exceptionally well. Star Wars: Tales of the Jedi continues to do well, though sales on the Aliens titles are slowing.

Viz - The manga adaptations from this company sell 15-20 copies regularly, with Ranma 1/2 and Crying Freeman leading the way.

Aeon - There is a constant demand for Donna Barr's Desert Peach and Stinz. If you're a retailer who's not carrying these two books, I recommend them. Ed Brubaker's Lowlife is also now under the Aeon banner. This slice of life comic is gaining popularity with the crowd that reads Peter Bagge's Hate.

Premium Comics & Signed Editions

I would like to know what other retailers do with the premium comics shops get from publishers for ordering a certain quantity of a certain comic (e.g. a gold edition for every 100 regular copies ordered). My current stance is that if I didn't have to pay for the premium, I'll give it away in a drawing at my stores. If I did have to pay, I'll charge enough to make back what I paid. I have seen numerous ads in different trade publications, selling the gold or platinum edition of a comic for $25 and up. Unfortunately, many of these premium comics are sold as investment items. Admittedly, there are fewer copies of the gold edition than the regular edition; but in the long run, how many people will be willing to pay extra money simply for a gold cover (as the interior of the premium comic is often exactly the same as the regular edition)? Dealers can use premium comics in giveaways that will bring more people into their stores.

Regarding signed limited editions, I do not order these items from my distributor. I feel that the increase above the cover price of the comic itself, which reflects the artist's signature, is inherently problematic; a $1.50 comic does not become a $40 comic simply because the artist has signed it. Furthermore, it is much more enjoyable (not to mention cheaper) to find the artist at a comic convention, meet him or her personally, and get your comic signed.

Silver Age & Golden Age

Unfortunately, we have not been able to acquire many new Golden Age comics. On the other hand, we did manage to buy over 1,000 Silver Age comics, most in Fine or better condition. Among them were a couple Hanna-Barbera comics such as Space Ghost #1, and Hanna-Barbera's TV Superheroes #1. Books like these are highly unusual finds and were snatched up immediately.

In Conclusion

It's great to hear all the feedback from readers of the market reports. Don't forget to say - "Street is Neat!"

MICHAEL GOLDMAN
GARY E BISHOP
Motor City Comics
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(313) 350-2633

New Year cheers to all! Welcome to another market report from the ever roving Motor City Comics.

New Comics

As you well know, the sales in this area have slacked off to a collector base of buyers. The over saturation of the comic market is over. Sales are steady on the mainstream titles and weak in the smaller B&W press area.

DC's Vertigo line continues to sell well and back issue sales are beginning to move briskly. The recent Jonah Hex, by Joe R Lansdale, Tim Truman, and Sam Glanzman is by far the best seller of recent releases. Sandman and Hellblazer are the strongest continuing series. Superman sales have dropped off, with the exception of Superman #75, still bagged will sell for $20. Batman sales soared with the Knightfall story but have begun to burn its wings with the new longer story line, Knightquest. Buyers are not interested in twenty issue story arcs.

Marvel sales on X-Men remain the same, strong and unending. The recent events in the Punisher titles have increased the sales of those books dramatically. Ren & Stimpy has slowed in sales and back issue requests are few. The sales of Moon Knight leapt by three folds, just to have the title canceled. Issue #55 is getting $15 in some areas.

> "Sandman and Hellblazer are the strongest continuing series."

Valiant and Image continue to slow to a collectors market, with Valiant Vision doing the best sales from Valiant, beating out Ninjak.

Bone is by far the most sought after new independent title to hit the newsstands since Cerebus or the Turtles. Issue #2, 1st printing sold recently for $50. Look for this book to be the next Cerebus.

Bronze Age

There is little to report in this area. The titles are still moving up in popularity but not at a very fast pace. The only exception is All-Star Western #10 & 11. Number 10 getting $80 in NM and #11 getting $50 in NM. Look for Jonah Hex #1 to be the next big mover from this time period.

Silver Age

Silver Age comics are still some of the best books for the dollar. High grade Amazing Spider-Man dominates this market with the Fantastic Four and Flash following close behind. The investment is high, but only for high grade books. Key sales since the last report: Fantastic Four #48 MT $1,000; Fantastic Four Annual #1 MT $1,000; Brave & Bold #57 NM $250; Justice League of America #21 NM $300; and Amazing Spider-Man #28 NM $500.

Golden Age

Still the best value for investing. Sales of Timely's dominate the field, with Captain America and Human Torch leading the pack. Batman and Superman sales have been very brisk as well. Another quick sale item is Golden Age horror titles, these books have doubled in sales rate in the last six months, with any we have moving within two weeks. Golden Age is also the only area that good to mint books sell regularly. People want the books for their historical and collectible value. Look for Golden Age books to continue to sell well in the future.

Home Shopping Networks

I would like to comment on Tony Starks report from issue #9. My comment is this: I agree with Tony whole heartedly. Many seasoned comic book collectors feel that the QVC type networks and their comic sections are inappropriately overstating the value and potential collectibility of many (most? Maybe all!) of the comics they sell, especially signed comics. A friend recently purchased a set of Superman books… five books all autographed by the creative teams. He paid $175 for the books. The show promoter and Dale Hall stated that the books had a value of $75 and are hard to find, when in fact they are all available at most any store or convention for about $1 a book. Something needs to be done or this industry will continue to receive a bad reputation.

Well that's about all. Till next time.

CRAIG BARNETT
Comic Book Shop
East 1 Boone
Spokane, WA 99202
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Sales-wise, the last few months have been tediously slow up here but I have a few ideas to jazz things up after Christmas.

DC - Reader-wise, they rule the roost, though the customers who buy DC are beginning to buy the Ultraverse - quality wins out I guess. All the Superman, Batman, and Vertigo titles sell well for us. Watch for increased sales on recent issues of Valor and The Legionnaires as these are the key to next years zero hour.

Marvel - I was glad to see the boot applied to Marvel UK. Wolverine and the X-Men are still the big sellers and if anything, they are gaining ground, not losing it. Platt moving to Cable is going to do great things for that title. I have a feeling that Spider-Man showing his face to the world will turn out to be a "scam", as I think the Chameleon is too close to the storyline.

Image - I feel McFarlane should part company with Image. Spawn is not my personal favorite, but it sure helps pay the rent.

Valiant - They took a dip in quality recently but I think they are beginning to get back on track. The speculators have gone, and in the long run this will help Valiant.

Dark Horse - Star Wars is great. Otherwise… I don't know?

Malibu/Ultraverse - I love what these guys are doing… new readers everyday! From number ones, to breakthrough, to origins - month after month they keep building on their success. Request though, more Magnor please.

Defiant - I had such hopes for this company… I wanted to support Shooter, but who is he hiring to write and draw his comics?

Other Independents - Zorro from Topps is one to look out for; there's an undercurrent of sensuality here that works for the character.

Back Issues

I would advise people to stock up on the Seventies Shadow Comic due to the upcoming movie, the same goes for Spider-Man comics and Star Trek, The Next Generation.

Oh yes, Jazz-wise

I will be having a "50 % off" sale in my three comic shops from Jan 15th to Feb 1st… so I know all my customers are going to have a great New Year!

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Hey, Hey! It's Book Trader Bill back from the holiday Season. So, before I even begin, let me say to one and all, I hope everyone had a "Merry Christmas"!

Golden/Silver Age

As usual, nothing to report in this area, I am afraid. Darn it! Hey, Santa! How about an Action #1 (even a #100, for that matter)? Oh well.

Bronze Age

Well, we still have our Classics Illustrated that we bought last month. Maybe someone will pick 'em up over Christmas.

Current Age

Overall things are looking up, finally. November comics purchases were good, although Weekend-After-Thanksgiving sales were not particularly noteworthy compared to last year.

DC continues to gain with surprisingly little shrinkage in the Superman titles. There is also some collateral interest beginning to develop in the Superboy, Supergirl, and Steel stories. Hopefully, DC won't overdo it with too much at once. There is also some interest being expressed in the Green Lantern: Emerald Twilight story that is two or three months late at the time of this report. The Batman: Knightquest story continues to hold its own, but just barely. I am convinced that many customers are beginning to be bored with the Knightquest saga and are ready for Bruce Wayne to return as the Dark Knight.

Speaking of Batman, all of the Elseworlds material released in November (Superman: Speeding Bullets and Batman: Dark Joker - The Wild) were big hits, as was the Batman: Legends of the Dark Knight Halloween

> "DC continues to gain with surprisingly little shrinkage in the Superman titles."

Special. I was amazed how quickly Batman: Dark Joker - The Wild (even at $24.95) sold out! Customers recognize quality when they see it!

The DC/Milestone titles continue to suffer some. It is unfortunate that the Shadow War storyline has done little to change that. Even Xombi #0 was received in a very "ho-hum" fashion by most fans. Children's Crusade continues to do very well. The Vertigo titles are sellable, with some effort and with something like Children's Crusade to back up your claims.

All of Dark Horse Comics' titles remain pretty steady. There seems to be somewhat less rack sales on Aliens, Predator, and Aliens vs. Predator than there used to be. I have hopes that the introduction of X as an ongoing series will bolster Comics' Greatest World. The real bright spot for Dark Horse, however, is their new Star Wars: Tales of the Jedi. This has been very well received by the Star Wars fans in this area. It also seems to have slightly increased interest in the Classic Star Wars title. The Shadow: In The Coils of the Leviathan is an excellent story (that's a personal opinion), but I wonder if it will catch on with anyone under 30 or 35 years of age (Gee! Did I just date myself?)

The downward trend for Image comics is gradually slowing down as the company begins to build some customer confidence by putting out more material in a (more or less) timely manner. Of course, like everywhere else in the country, Spawn continues to be the biggest Image title. WildC.A.T.S. and Youngblood have definitely lost readership and customer interest here. Pitt, Maxx, and Wildstar are doing well. However, I continue to hear a great deal of complaint about Image's decision to drop Shaman's Tears.

Malibu's new Ultraverse is gradually losing some customer base here. The Rune story is having no impact here whatsoever. However, their Star Trek: Deep Space Nine title is doing very well so far.

Customer confidence in Marvel continues to grow as the onslaught of gimmick covers abates. I have heard very little interest in the ongoing Spider-Man titles even though there appears to be some significant changes in this story-line. However, the interest in most of the X titles has stabilized (it had been dropping for the last several months). Daredevil: Man Without Fear, Siege of Darkness, Blood Ties, and Suicide Run are all doing well. I have not heard any advance interest in the climax to Alpha Flight, but I predict it will be hot when it arrives.

The Valiant Vision process created a minor amount of fan interest when it initially debuted. However, I haven't heard anything about it since the first week Solar, Man of the Atom #29 was released. As expected, Ninjak #1 did extremely well.

Cards

Skybox: I am now sold out of the Marvel Masterpiece II cards. The Marvel Series IV cards continue to do poorly. The River Group: I only have one comment about the Dark Dominion cards: "Bow Wow"! Overall, I am going to seriously reconsider my card strategy. I have noticed that more and more stores throughout the city (and particularly here within the mall my store is located in) are carrying more and more card product. Most of these are chain stores that can buy in greater quantity and selection than I can, making it almost impossible to compete. I am also considering this a warning about what could happen to the comics market in five to ten years! Very scary.

Hey, Hey! It's Book Trader Bill hoping you all had a wonderful Holiday Season!

JOHN SEDGWICK
Norwich Comic Connection
727 Boswell Ave
Norwich, CT 06360
(203) 887-0483

Money Back? That's Crazy!

Well all of the talk around here is the ending of Sandman. I personally think that is a wonderful idea, considering, once you've had the absolute best, what more can you do. I'm also curious to know if this is

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the first time a popular series has been canceled at the height of it's popularity. Of course, this has made it more difficult to encourage new readers to come on board even with a money back guarantee; if you don't truly enjoy the story simply return it in the same grade for a full refund. Now I know some out there are going to say money back? That's crazy! Maybe so, but it has worked extremely well for us, on Sandman, Hellblazer, and many more. We don't do this on all of them, but on select Vertigo titles we put our money where the story is.

Current Titles

Buy what you read and read what you buy; this has translated into continued interest in the overall DC market. Ultraverse continues to sell, while picking up new readers along the way, if they stay focused we could be looking at the next Valiant. Speaking of which, they still sell pretty good here, as far as new issues are concerned, back stock is just that.

Now that Image has some titles out, especially in back stock, sales are finally picking up due in most part, I think, to the fact that the years have gone by and the series is finally done. This means you can pick up the entire story in one trip and then sit down and enjoy it. Dark Horse has slowed down in most areas, Legend

> "Marvel sales continue to fluctuate up one month, down the next, with the usual X-ceptions."

imprint being the exception. Excitement and interest on this innovative idea continues to grow.

I was pleased to hear the results of the Defiant/Marvel lawsuit. Now maybe they can get back on track and become major players in the marketplace. As it stands right now though, our customers are defiant about buying Defiant Comics. Marvel sales continue to fluctuate up one month, down the next, with the usual X-ceptions. Dr. Strange, however, has picked up and as long as David Quinn continues writing it, we see no slowing down. Maybe, just maybe, Marvel will get the idea that, yes, art will get you to look at the book and perhaps even buy it, but, the story will keep them coming back in the long run.

Silver Age

Well, let's start by saying we just can't get enough, in any grade. What we do get doesn't stay around very long at all. DC rules the Silver market, especially anything and everything with a 10 or 12 cent cover price. A majority of our Silver collectors do not mind the VG to FN copies. Simply put, they are affordable. One interesting note is that one of our customers, who does not mind VG, was able to sell enough of these VG books (which seem to be treated as undesirable by some) to place a down payment on his new house, with no out of pocket expenses. We didn't think that was to shabby! Recent sales include: Silver Surfer #4 VG $250; Tales of Suspense #'s 58 & 63 VG $175; and several misc. run of the mill Batman filler issues, all grades (but no real key issues) $194.

Pre Silver Age & Post Golden Age

Precode, pre-hero is the hot ticket here with Atlas leading the pack, EC, Charlton, Ziff Davis, and DC following close behind. Three recent acquisitions of note: Dark Mysteries #1 FN+, #2 VG+, #3 GD; Haunt of Fear #14 VF/NM, as graded by PCE; and The Thing #'s 15, 16, & 17 all of which are GD to VG, but that's a moot point considering the story and art make up for anything that's lost to condition.

Golden Age

Let's just say this is toughest to find, but easiest to move, in any grade, especially when one takes into account the fact that a Startling Comics #49 is much more difficult, in any grade, to obtain, than any number of Silver titles and yet in NM Startling Comics #49 is only $140. ARGH! Where is the justice?

Overall, competition is tough, business is good, and the future looks bright. So until next time keep on reading.

MICHAEL TIERNEY
The Comic Book Store
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Overly Zealous Collector

Hello from Arkansas! This last month has been brisk. In response to both the holidays, and the resurgent interest in vintage back issue collecting, we held a special discount sale the Saturday after Thanksgiving, which explains some of the following ridiculously low sale prices. Reaction to the sale was enormous. One person couldn't wait, and at 2:00 o'clock in the morning of the day of the sale, broke out the front door of the Little Rock store. He only had time to grab a $280 copy of Incredible Hulk #181 NM (1st full Wolverine story) before a policeman responded to the alarm and chased him down the street. A similar event occurred at the North Little Rock store a couple of years ago, with another excellent response by local police arresting the culprit before he could escape. This goes to show security systems aren't expensive - they pay for themselves the first time you need them.

Golden Age

We are starting to get more and more demand for classic western comics, regardless of condition. Other recent sales; Superboy #36 FN $22.50; Jungle Comics #156 FN $15; Famous Funnies #214 FR (Frank Frazetta Buck Rogers cover) $18.50; Hot Stuff #9 MT $10.90.

Silver Age

An explosion of activity in this area. Keep in mind that a lot of people took advantage of our special sale. We had been running a 25% off sale the previous weeks, and for the last two hours offered a 50% off coupon for any one item in the store. Response was phenomenal. We had many great books collecting dust at old prices despite values rising drastically in recent months - and in some cases - years. Although many coupons were used for merchandise other than back issues, the majority were directed at the Silver Age books. We sold every Archie and Classics Illustrated in the store. Marvels were definitely the most sought after prizes, with many key DC's stirring a lot of demand. Notable sales; Avengers #1 VG $200, #2 FN $165, #4 VG $90, #57 (Intro. the Vision) $13.50; Amazing Spider-Man #1 GD #700, #2 PR $65, #40 GD $12.50, #50 VG (Intro. Kingpin) $38, #89 FN $12.75, #98 MT $31.50, Annual #2 GD $30; Uncanny X-Men #1 GD $225, #2 VG $125, #4 FN $112.50; Silver Surfer Volume 1 #11 FN $25; Fantastic Four #100 GD $8.50; Tales to Astonish GD $20.25; Incredible Hulk #181 FN $135; Action Comics #242 GD (Origin & 1st Brainiac) $95.75; Adventure Comics #216 VG $68.75; Atom #1 VF/NM $67.50, #3 GD (1st Chronos/1st Time Pool) $12.50; Flash #109 GD (2nd Mirror Master) $22.50; Showcase 30 GD (Aquaman Origin retold) $34.50; Showcase #17 GD (Origin & 1st Adam Strange) $36; Brave & Bold #29 FR (2nd Justice League) $42.50; Superman #167 FN (Origin New Brainiac) $22.30; Classics Illustrated #33 (Sherlock Holmes-2nd printing) $20.65.

Bronze Age

Naturally this time period took second place to the titles from the 60's, but a lot of people are still finding a silver lining on key Bronze Age books. Notable sales; Amazing Spider-Man #122 NM (Death of Green Goblin) $39, #129 GD (1st Punisher) $63.75; Uncanny X-Men Giant-Size #1 NM (Intro. New X-Men) $123, Giant-Size #1 GD $18.75, #94 VG/FN (1st regular app. New X-Men) $74.25, #97 MT $16, #212 MT $21, #213 MT $22.50, #266 MT (1st Full Gambit) $18.75, #268 MT $15; Iron Fist #14 NM (1st Sabretooth) $55.15; Wolverine Volume 1 #1 MT $23.25, Volume 2 #1 MT $23.75, #10 MT (1st battle with Sabretooth) $12; Web of Spider-Man #1 MT $16.50.

Modern Age

Most activity was on the limited editions that most customers hesitated on at pre-sale prices. For example:

> "...steadfast Independents like Cerebus kept on clicking without missing a beat."

Venom #1 MT (Gold) $27.50 - 2 copies; Supreme #1 MT (Gold) $37.50; Deathmate Yellow MT (Gold) $30 - 2 copies; Superman #82 MT (Signed & Numbered) $39.95; Star Wars - Dark Empire #1 MT $15; Harbinger #2 MT $41.25.

Cards

Marvel Masterpieces Series II is still king. Boxes of this series were easily our single heaviest demand item during the coupon hours.

1993 In Review

It has proven an eventful year. In Arkansas it opened with an explosion of interest in comics by the general public, thanks in main to DC's handling of Superman, and later with Batman. Things began to flounder with the Summer glut that saw Image and Valiant plummet from once lofty heights of demand, along with declining sales for many Marvel and some DC titles. Alternate Universes battled for supremacy, while steadfast Independents like Cerebus kept on clicking without missing a beat. At the year's end we are beginning to see the beauty of the comics industry: Classic back issues will always remain, with all of the junk product falling forgotten to the side while quality books continue to rekindle interest. That wraps it up from Arkansas... until next time.

TONY STARKS
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Hello once again from Southern Indiana! Time for another market report.

Continued on page 58

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All books come with a letter of authenticity.
CALL FOR OTHERS

Continued from page 54

Silver Age

Nothing new to report here; lower grade books continue to sell very well, especially if priced under $15. Marvel's sell best in this area, but DC's are easily the most in demand via mail order.

70's Comics

The Marvel and Warren magazines I spoke of last issue were well received in my last mail order ad. Near complete runs of Creepy, Deadly Hands of Kung-Fu, Monsters Unleashed, and Vampire Tales sold quickly. A bargain alert: Deadly Hands of Kung-Fu Special Album Edition (Summer 1974) is the third app. of Iron Fist, and guides for a ridiculously low $2. Iron Fist's 4th through 12th appearance in Marvel Premiere all guide for $12 each.

Modern Comics

Most of the collectors I know are looking forward to the new line of Simpsons Comics. They look like a lot of fun, and should sell well, what with the built in audience from the popular TV show.

Signed Comics Soapbox... Again!

I should apologize, as I got Dane Hall's name wrong in last month's market report. I called him Dale, but I should mention that a couple of weeks ago, I caught one of Home Shopping Network's shows on comics where Dane Hall was pitching a Superman #82 (The new series, not the old) signed by Jerry Siegel for over $300. Now I mention this subject once again as a way of addressing signed books in general. I know some feel that a comic creator's signature on a comic would increase it's value. But by a factor of 100 times?! And has anyone considered how easy it would be to **forge** signatures, and even the certificate's of authenticity that the Home Shopping Network is constantly touting as a guarantee? I am not going to elaborate on how this fraud could be perpetrated, in case there are any impressionable young minds reading this, but I will note that the United States mint is concerned about counterfeiters using color photocopiers and/or computer printers to print money. I'm sure that a certificate of authenticity to a comic artist's signature would be much easier to duplicate than US currency. Incidentally, I personally don't like anyone's signature on the cover of my comics. If and when I do seek out a signature, I always ask artists to sign on the bottom of the first page, away from the art.

One Final Note

In response to Jerry Jacob's market report in OCBM #9 where he posed the question, which would you rather have, the Action Comics #1 in GD or the Amazing Spider-Man #1 in NM? I would rather have the Spidey #1 in NM. For me it would be my personal childhood fantasy come true.

PHIL BARNHART
Cobalt Comics
2460 Sunstone Drive
Fort Collins, CO 80525
(303) 223-4016

By the time this market report is printed, another Holiday season will have drawn to a close. I can't help but notice that sales this Holiday season have been substantially down as compared to this same time last year. The other dealers I talk to have made the same observations, generally all of 1993 was a bit slower than last year. I have sold relatively few Golden or Silver Age books in excess of $250 this year, and I have noticed many of our regular customers are simply not showing up at local shows. Is this due to the increased frequency of shows or the abundance of new material constantly being marketed to the consumer? What was hot a few months ago can now be found in boxes labeled "Three For a Dollar". This sudden drop in value of previously hyped material does nothing to motivate current or new collectors. This causes the interest in the bewildering amount of new material to drop each week!

Pedigree or Not

It seems that more and more of the high dollar books are being sold through brokers like the Pacific Comic Exchange and auction houses like Christie's or Sotheby's. Recently the Carson City copy of Marvel Comics #1 sold for $55,000. If you remember earlier this past Summer, the "pay copies" of both Marvel #1 and Motion Picture Funnies #1 from the Lloyd Jacquet estate were available at the Sotheby's auction as a lot.

> "...patience and diligence are required in order to find the right book for the right price."

This lot passed at $52,500 as the bidding did not reach the minimum reserve (pre-auction estimate was $70-$80K). Arguably, both of these lots are recognized as pedigree copies, but I feel that the Lloyd Jacquet "pay copies" have a significantly higher value due to their historical significance and their truly unique one of a kind status. I don't understand why an individual is willing to pay $55K for Marvel #1 (Carson City copy) when they could have possibly have had both of the Lloyd Jacquet "pay copies" for the same price! I believe that collectors/investors are being mistakenly influenced to pay premium prices for "pedigree" copies when these are not always the best copies available. A dealer/friend (Paul Rathburn) saw three copies of Marvel #1 available at the Mid-Ohio con this year alone.

These rare key books are available, but patience and diligence are required in order to find the right book for the right price. A good example of patience and due diligence is the recent purchase of the Bethlehem copies of Lois Lane #1-#4 from Christie's for $7,200 by Randy Okun, all copies were VF/NM. Due to the scarcity of these books in high grade and their low value in the Overstreet Price Guide, I do not feel that this is an unreasonable price to pay for these books

Holyoke Oddities

Recently I have become aware of an odd practice used by Holyoke in the binding or construction of some of the early Terrific titles. With the help of another collector (thanks Scott Moore) we determined that the correct page count for Terrific #1 is 56 pages. Both Scott and myself have copies of Terrific #1 which were incomplete. What we discovered was that during the construction process of these books certain story pages had to be glued to adjoining pages which was already stapled into the book. Over the course of these many years this glue becomes deteriorated and these individual pages have the potential to become detached and lost. What may seem like a perfectly sound book to many collectors may indeed be an incomplete copy. No wonder the stories in my copy seemed so stupid... some of them were missing two full pages! I have found that Terrific #2 was constructed in this same manner. I do not know about #3, but they seem to have corrected this practice by issue #4.

Some Recent Sales

Action #58 PR $5, #109 VG $60, #111 VG $60, #327 VG $3, #328 FN $4, #329 FN/VF $6; Archies Annual #3 GD $20; Archies Girls B & V Annual #1 FR $15; Blue Bolt #116 VF $150; Crime Suspense Stories #16 FN/VF $70, #23 VF $70; Dick Tracy #31 VG/FN $25, #34 VG/FN $25, #36 FR $2, #37 VG $22, #43 GD $6, #46 GD $6, #80 GD $4, #136 GD $4, #137 GD $4, #138 FR $2; Fantastic Four #32 VF/NM $45, #48 FN $260, #49 VG/FN $25, #50 VG/FN $35, #100 FN/VF $30; Fighting Indians #2 VG $10; Joe Palooka #9 VG/FN $20, #12 FN $18, #16 VG/FN $15, #27 VG $10; Jugheads Folly #1 FN/VF $130; Metal Men #32 FN $6; Pep #23 VG/FN $175; Shock Suspense Stories #13 VG/FN $63; Smilin Jack #4 FN $13; Superman #183 VF $12; Suspense #7 GD $50, #9 GD $50; True Crime #2 GD/VG $92, #5 cvrls $5; Two Fisted Tales #28 VG $25 (2), #28 GD/VG $15, #28 GD $15, #34 FN $40, #40 FN $30, #41 FN $30; Thrilling Crime Cases #44 VF $50; Witchcraft #5 FN $60 and Lone Ranger Semiphore Flags $50 (mint).

Some Recent Acquisitions

Blazing #1 GD/VG, #2 GD, #5 VG/FN, #6 VG; Cannonball #2 VG; Crime Fighting Detective #11 FN; Crown #11 VG; Ghostly Weird #122 FN; Great Comics #1 VG (Great Pub); Rex Dexter of Mars #1 VG/FN; Shocking Mystery #58 FN; Spotlight #3 VG/FN; Startling Terror #7 FN; Suspense #8 GD/VG, #9 GD/VG, #10 GD/VG, #11 VG/FN; Terrific #1 VG but incomplete, #6 GD/VG; Thrilling Crime #11 FN/VF, and Zip #45 VG/FN.

In Closing

I wanted to close by asking other collectors to continue helping us with the Holyoke data base. If any of you have any copies of Power Comics, Suspense Comics, or Terrific Comics please let us know the issue number and grade. Thanks to all of you who have contributed. All information shared with Cobalt Comics will be held in strict confidence. As the data base becomes more complete I will share the information with you in future issues of OCBM. Thanks again!

BRIAN MORRIS
CAROL MORRIS
CB Comics Plus
P.O Box 3792
Champaign, IL 61826-3792
(217) 398-0155

While most retailers expect the Christmas season to fill their coffers to overflowing, this year is proving different for us. While the area begins rebuilding following the closure of a local Air Force Base, many people are spending their gift-buying dollars on conventional presents. However, if last year was any indication, we expect the weeks following the holiday to be very good for comic sales. After all, our people have to do something with all that Christmas money, right?

DC - Sales on current issues of the Superman and Batman family of titles have leveled off. However, the demand for the various issues of Knightfall, Reign of the Supermen, and the Doomsday sequences show no signs of slacking off. Prices on even the most recent issues begin at around three dollars each with Batman #500 and Superman #82 going for as high as $7.50 and nine dollars, respectively. We recently paid full Overstreet value for a black bagged copy of Superman

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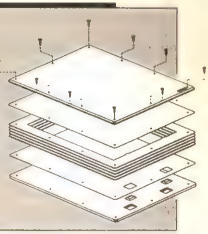

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#75 and sold it for $40. It's too soon to tell whether the Emerald Twilight storyline in Green Lantern will follow suit.

The Vertigo titles are experiencing a small jump in sales. The Children's Crusade tie-ins are selling better than this Summer's Bloodlines Annuals. Black Orchid still sells well. The recent Jonah Hex mini-series did well for us. And although it is scary enough to be part of the Vertigo line, The Spectre gets hotter every day.

As Zero Hour approaches, sales on Valor and the Legion books are picking up. While local speculation

"The Vertigo titles are experiencing a small jump in sales."

eyes this "big event" cautiously, the lead-in stories still draw a lot of interest from people who see this as a chance to tighten up the post-Crisis DC Universe.

Marvel - The "deaths" of Reed Richards and Doctor Doom are propelling sales of Fantastic Four upwards for the first time in a year, since the "Johnny Goes Nova" storyline. The new Force Works book made the final issue of Avengers West Coast an instant sell-out. The recent return of Magneto and the changes in Wolverine have made the mutant titles even hotter, if that's possible. The X-Men/Avengers crossovers helped the moribund sales on the Avengers titles, but they are back in a slump after the end of the event.

The Siege of Darkness storyline did little to boost sales, except in Marvel Comics Presents. Gambit follows its mutant predecessors Deadpool and Sabretooth, in solid sales and keen fan interest. The current 2099 crossovers are doing nothing to increase the already decent sales (except for Ravage 2099) on those titles. The Frank Miller re-telling of Daredevil's origin (in Daredevil: The Man Without Fear) sells out. Meanwhile, the regular title's sales are leveling off, perhaps due to the overabundance of guest-stars crowding out the main character (although there's little resistance to the new outfit). But if we want to applaud anything, let it be the new Marvels limited series. The writing and painting are exquisite. Marvel should be proud of this book, and we hope they have many more just as good.

Valiant - The pre-Unity books are still sought after by collectors, although with less fervor than even a year ago. The runaway best seller for us is Turok: Dinosaur Hunter. Ninjak did well, as did recent issues of X-O Manowar and Archer and Armstrong. Magnus and Harbinger, once the flagship titles of the Shooter-era Valiant line, now sell modestly.

Others - The Ultraverse titles still sell consistently well. While The Good Guys sold (with more than a little prodding from us—this book is pretty good), the rest of the Defiant line is sitting on our racks with little hope of moving any time soon. Due to their lateness in shipping, the Image titles are cooling off, except for Spawn which sells better with every passing month. Maybe Todd McFarlane couldn't beat Peter David in a fair debate, but he sure kicks the heck out of his fellow Imagineers.

While we aren't trying to set ourselves up as the final authorities on what's good and what isn't, we find that finite shelf space forces us to consider new companies' product very carefully. Frankly, we find it lacking in story, art, or even lettering (although color is often of professional caliber). When a company spends more money on its own promotion than its product, we feel no qualms about not stocking those books even if the speculeeches decide to dub it the next "hot" company.

Cards

As prices on boxes creep steadily higher, we've found it profitable to wait a few before buying our stock. The smarter dealers will sell out, leaving some fans without a source for new cards. The ones who fall prey to the hype and speculeech-like behavior will find themselves with more stock than cash on hand. Those people will then dump their excess boxes at (sometimes) less than wholesale prices. We can always find someone who over-ordered, and pass on the savings to our customers.

In Closing

No lectures this time around, okay? Now that the holidays have come and gone, we can only hope that the new year will bring prosperity to all, and a stronger marketplace for us to ply our trade in. We wish you all the best…so take care and be good!

GREG WHITE
Comic Books & Collectibles
615 N Main Street
Kissimmee, FL 64745
(407) 870-0400

Welcome to Central Florida. Hope everyone had a fine holiday season. Our report includes retail store sales and convention activity.

New Product

Same old story. Too many titles - too little substance. Obviously there are some good books being produced however the amount of filler material is alarmingly high. I am concerned about a new product crash. Top companies in order of sales popularity are; Marvel, DC, Valiant, Image, Ultraverse, and Dark Horse.

Recent Back Issues (1970-1992)

The past month has been quite within this area. Valiant and image back issue sales are dead. Certain Marvel and DC books have moved. An occasional independent will sell. Sandman #1 $35; Lost In Space #1 $5; Amazing Spider-Man #122 $100; X-Men #222 $17; Hulk #181 VF $195.

Silver Age (1955-1969)

Once again our strongest area the past month. We purchased a very high grade group of early Amazing Spider-Man - it has been a while since I have seen these books in such great condition! We'll have no problem moving these in weeks to come. It is amazing that the big store owners in Orlando didn't jump on these when they had the chance! Thanks guys! Recent sales include: Sgt. Fury #13 FN $60; Strange Tales #110 VF/NM $500; Amazing Spider-Man #9 NM $475, #40 VG $28, #50 VF/NM $225; Uncle Scrooge #55 VG $8; Hercules #1-13 $40 set; Showcase #40 VG $95; Strange Tales #97 FN $95; Flash #124 VF $60.

Golden Age (1935-1954)

We looked at some great books this past month. Hopefully we can close the deal by the time you read this. A few sales to report: Adventure #117 VF $165; Detective #98 VG $135; and Superman #57 VG $100.

Artwork & Toys

This month we bought another batch of Disney Animation drawings and more Star Wars Toys. Our search for pre-70 lunch boxes continues - aren't there any in Central Florida? Sales include: X-Wing Aces Target Game $500; Hans Solo carbonite on card $150; Ariel Animation drawing $150; Jasmine Animation drawing $295; Gaston Animation drawing $150; Spock mego doll on card $45; Batman card set, 1966 $95.

Here's hoping the new year is healthy and prosperous for all. See you next month.

BRUCE EDWARDS
Quasar Comics and Collectibles
P O Box 2927
Louisville, KY 40201-2927
(502) 897-3966

General Overview and trends noted

Our customers have shown interest in 1940's to 1960's books at an increasing rate. All companies and genres are effected but primary emphasis is on those companies and titles that have been previously overlooked. Dell, Gold Key, Charlton, and Atlas are actively sought. Genres most fought over are Horror, Science-Fiction, Crime, and War comics. Westerns, Teen Romance, and off-beat type issues also do well. With most of these books still very inexpensive when compared to the more typical Marvel/Timely and DC superhero comics, collectors are increasingly finding them to be too neat to pass up. There is literally something refreshing about these books after reading even classic superhero fare, and there is no comparison between the stories and art in most of these books and what is currently hot on the new issue market.

Valiant - Pre-Unity back issue Valiant's still sell at a reasonable rate when priced appropriately.

"Westerns, Teen Romance, and off-beat type issues also do well."

Appropriately for my customers is typically between 50% - 70% of the all time highs these books experienced about 12 months ago.

We will have a much larger overview of trends next month as our 17th mail bid sale draws to a close. Look for trends on all areas of the back issue market next month with a prices realized the following month.

Until then happy reading and good luck back issue hunting!

BRUCE ELLSWORTH, SPARKS
Bruce's Comics
9439 Cerrillos Rd
Santa Fe, NM 87501
(505) 474-0494

Hello from New Mexico. Business is brisk due to the season. I wish it would last all year. Between conventions & mail order I've been one busy camper. Here are some of the results.

Mail Order

High grade Atlas led the pack at 1.5 x guide. For VG or better copies. These books must be extremely scarce in this condition due to no price resistance. Recent Sales - Astonishing #12 VF- $60, #18 VF+ $85, #29 VF $80, #57 VF $60, #60, 61, 62 all VF $100; Journey Into Unknown Worlds #10 VG $50, #52 VF $50, #54 VF+ $60, #55 VF+ $50, #56 VF $45, #57 VF $45; Marvel Tales #96 VF+ $200, #154 VF+ $60, #155 NM $65, #156 VF $45, #158 VF- $45; Mystery Tales #49 VF $50, #51 VF $45; Mystic #54, 56, 57 all VF+ $180; Uncanny Tales #3 NM #130, #51, 52, 53, 54, 55 all NM $375.

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Also running a close 2nd were Marvel's (mainly Spider-Man) in VF or better. Recent Sales - Amazing Fantasy #15 GD $800; Amazing Spider-Man #2 FN $700, #5 FN+ $400, #6 FN $275, #9 FN $225, #14 NM/MT $1,400, #15 VF $300, #28 NM $210, #50 NM $225, and #101 & 102 NM $250 for the pair. Captain America #100 NM $300, Captain Marvel #1 NM $100; Conan #1 NM $200, #3 NM $140; Daredevil #8 & 9 VF $150 for pair; Fantastic Four run from #50-75 $700, average grade VF+, Fantastic Four #48 NM $600; Marvel Spotlight #5 & 9 NM $70; Marvel Tales #1 & 2 NM $250 for pair; Tales of Suspense #39 VF $1,500; Submariner #1-40 average grade VF- $500; X-Men #1 FN $800, #8 VF $100, #9 NM $140, #10 NM $140

In constant demand in any condition are Brave & Bold and Showcase. I recently acquired a large consignment collection of high grade DC's. Recent Sales - Action #267 FN+ $125; Adventure #247 & 267 both VG- $800; Brave & Bold #29 & 30 both VG- $380, #35 VF $260, #36 VF $210, #43 VF $175; Green Lantern #2-6 average grade VF- $900; House of Mystery #1 VF $525, #16 VF $65; Showcase #8 VG beautiful copy $1,500, #22 FN $2,000, #23 VG+ $300, #24 GD $100, #34 VG $200.

I also noted that sales of low grade Marvel's priced below guide (based on my recent ads) are not selling. Another thing is the resurgence of Gold Key & Dell photo cover issues. These are selling very well in high grade.

Conventions

The Denver Great Eastern Show: A lot of new comic book dealers are still dumping issues they can't sell at their stores at 30% to 50% off cover price. I don't know if there's any wisdom in all of this but I know it's not good for business. If people see this at conventions they will just wait and buy their new comics at the conventions and not at your stores. Maybe this is why new books aren't selling. Nuff said. Lower priced Silver & Golden Age issues were selling at this show. Anything high grade priced from $10 to $30 sold very well. Low grade Golden Age priced reasonably sell well also.

Other

Most people were searching for pre-code horror, sci-fi and war comics. These books are on the move and are generally hard to find.

Well that's about all for now. I would like to dedicate this report to my father who passed away recently and who used to occasionally read my comic books. See ya.

BILL PONSETI
MATT NELSON
More Fun Comics
8200 Oak Street
New Orleans, LA 70118
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Greetings comic lovers! Well 1994 is upon us, and boy does it have a tough act to follow. New comics dominated the spotlight in 1993, however, at least for us, 1993 was also the year for collections surfacing. If '94 is anything like '93 I don't know if I'll be able to stand it!

The Superman death series took America by storm, and triggered a wave of nostalgia. This wave led to a never-before-seen return of former collectors/readers to the fold. I believe this phenomena had a great deal to do with the large amount of collections that came into the store for sale. The publishers have set lofty standards for themselves and would-be contenders. However, we will all benefit if they succeed.

Golden Age

Interest in this (my favorite) area of collecting seems to grow stronger with each passing month. Our phone is constantly ringing with requests for Golden Age comics of all types. Superhero titles lead the pack, but by no means are horror/sci-fi or westerns far behind. We have been fortunate in that several Golden Age batches have come our way of late, allowing us to accommodate many eager collectors. There doesn't seem to be any signs of a slow-down here and the future looks very bright. Some recent sales: More Fun #69 FN/VF $800; Flash Comics #10 FN+ $500; USA #5 VG/FN $300; Detective #25 coverless $50; Straight Arrow #22 VF+ $100; Exciting Comics #48 FN $70; Seven EC's for $600, many more.

Silver Age

As we reported last month, we are still selling a great deal of Silver Age comics in any grade. Of course the high grade copies move faster, but the lower grades are selling better than ever. Marvel comics have been dominating our recent sales though, followed closely by Classics Illustrated, then DC. Recent acquisitions: Journey Into Mystery #'s 30-125; Avengers #'s 1-155; Tales To Astonish #'s 15-101; Tales of Suspense #'s 9-99; Showcase #30, and many others. Recent Sales: 30 Pre-hero Marvel comics from the above described collection - $650; Dozens of the above described comics; Silver Surfer #2 FN+ $60; Fantastic Four #44 VF+ $30; Green Hornet #1 FN+ $50, and many others.

Modern

Once again not much to report here. Sales in this area of collecting are few and far between. Collectors seem to want to fill in the early gaps in their collections first. So eventually the time will come when this era will become popular again.

New Comics

The decline in our over-all new comic sales seems to have leveled-off and may actually have begun to show signs of a rebound.

Marvel: Daredevil and Daredevil Man Without Fear were the most sought after titles. Back issues of the Fall From Grace storyline are difficult to find. When we do find them, they command $15-20 for early issues. Both Fatal Attraction and Bloodties crossovers sell extremely well as back issues, as well. Likewise, we sell all the Gambit and Marvels #1's we can find. Surprisingly, Hawkeye and Scarlet Witch have done reasonable well too.

DC: Green Lantern's Emerald Twilight has finally arrived, and #48 was an instant sell-out! Superman titles, Vertigo, and Milestone round out the upper tier for DC. The second tier is somewhat cloudy though, as the remaining DC's do about equal volume.

Independents: Bongo Comics hit the shelves with a resounding bang, as Simpsons #1 and Itchy and Scratchy #1 sold through even after two reorders were filled. Nothing new really from the rest of the

> "Back issues of the Fall From Grace storyline are difficult to find."

Independent world. Spawn, Cyberforce, and Aliens titles are still the big guns. However, we are selling more Fantagraphics Comics than ever before.

Until next time, we would like to wish you a very happy, prosperous, and, of course, "Golden" New Year!

JERRY RINGI
GEORGE PESQUERA
Amazing Fantasy
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Newport News, VA 23602
(804) 877-6030

Happy New Year from Jerry and George of Amazing Fantasy in Virginia. We hope that you had a great holiday, and we're looking forward to the new year with the many challenges that we will all be facing.

We have already seen the beginning of a correction in the market. These corrections are needed for many reasons, including: over ordering by retailers; publishers being late, throwing title after title at us, or producing one gimmick after another which resulted in high prices to the customer; and dealers jumping in on a bull market who should never have been in the industry.

Well, step back - take a deep breath - and get ready for a fresh start. Those retailers who survive will make the industry stronger than it ever was, while expanding the market to new customers.

In the last several months we have seen increased sales for Silver Age books that have surpassed all our sales for 1993. (See Marvel)

A great thanks to DC, Marvel, and Valiant for resoliciting books that are 30 days or more late. This will help retailers to receive merchandise on a timely basis while interest is still alive. These three major players have certainly given their "image" a boost - Thanks guys!

We would also like to thank all those artists, writers, and publishers who contributed to the Virginia Peninsula Charity Auction Show, sponsored by Amazing Fantasy and directed by Brian Tally. Brian did a great job of getting all those neat items that raised almost $4,000 for the kids in the Hampton and Newport News areas to have a nice Christmas. This year we gave Brian a day off and then told him to start working on next years show as we hope to reach our new goal of $5,000. Brian? Brian? Stop crying, it won't help. You'll just have to get more goodies for next year. Anyone out there who wants to help, drop us a letter and we'll let you know how you can help. We also want to thank our customers who are our superheroes. Last, but not least, we want to thank Overstreet for having us be part of their fine publication.

Marvel - We have seen an increase in sales of Silver Age books (ranging from good to fine condition) this past month. We have sold some early X-Men, Tales to Astonish, and Tales of Suspense. In the last several months we have seen an increase in Silver Age books that has surpassed all our sales this year for Silver Age. X-Men (the new series) have been selling out as quickly as we can find them. First appearance of Gambit has also been a hot book for us. All back issues of Deadpool and Sabretooth mini-series have also sold well for us.

DC - Interest in Superman begins to increase once again, as the next three storylines involve Bizzaro, Lobo, and the return battle between Supes and Doomsday!!! This will be a big series and we highly recommend it. Sandman interest has increased as the current storyline comes to an end. Sandman back issues, especially #8-the first appearance of Death, have sold well. Death appearances are selling well and the mini-series sells briskly at $4.50 to $5. Batman and Knightquest has not been received as well as Knightfall; from our customers we are hearing that they are tired of how long this storyline has gone on. They are also not fond of the new Batman and are looking for the real thing.

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TROPIC COMICS

Hard to tell about the upcoming Green Lantern storyline. People are talking about it but have not started to order copies of the title. Also, coming up will be the spin off Superman titles: Supergirl, Superboy and Man of Steel books are drawing some customer interest.

Image - Spawn and Shadowhawk back issues are still selling briskly. The Deathmate series has been dead. Image & Distributors I: Retailers & Customers 0. WildC.A.T.S. has shown some signs of picking up the pace, now that people are starting to understand the storyline.

> "Talk about the industry correcting itself..."

Valiant - Talk about the industry correcting itself... just look at Valiant. Back issues are a bargain and Gold Books are very cold. Valiant had a great idea issuing Gold Books, but they went from hard to get to just about anyone who wants one can get one.

Defiant - Jim Shooter's new company started out hot but after the Plasm binder problems the company has gone kind of flat here. But Warriors of Plasm still sells well here and seems to be the most popular title.

Malibu (Ultraverse) - Ultraverse has also been doing very well for us and interest has been growing each month. Prime #2 sells briskly at $8, Hardcase and Prime #1 sell at $5 each. We offer our congratulations to Malibu. They worked hard and produced some fine books. Oh yes, they come out on time.

Well, that's about it from Virginia. Best wishes for a great New Year to all from Jerry and George!!!

JOE FIELD
Flying Colors Comics
2890 Treat Blvd.
Oak Grove Plaza
Concord, CA 94518
(510) 825-5410

Happy New Year from Northern California's Contra Costa County. Thanks are in order to my fine crew for helping me with this report, to the Overstreet's CBM staff for this terrific forum, and to the fans who devour this info, looking for enlightenment.

Since last month's report, activity has picked up in the back-issue market, as the flow of new product has eased somewhat from the massive output of just a couple of months ago. This report is being written just a week before Christmas, so the best days for back-issue sales are still ahead (usually the few days after Christmas). Our hope here is that your '94 is the best New Year yet.

Golden Age

Although we have had very little sales action here in the last month, requests are steady for DC heroes, Fiction House, and Fox good girl art, Timely Captain America and early Classics Comics. We expect to have more to report next time.

Silver Age

Sales include Brave & Bold #44 FR $20; Mystery In Space #87 GD $16, #88, 89 GD $18 each; Tales of Suspense #2 GD $75, #58 VF/NM $150, plus misc. issues of Dell Four Color, Dennis the Menace, and Classics Illustrated.

Modern Age

This is where all the action is. Recent strong sales came from the surprise hit of the year; Marvels! At $5.95, this is not a book that has attracted speculators, but instead has attracted the latent Marvel zombie that's inside many collectors. The art is fantastic, the story is simple but brilliant, and the print run is not excessive... so watch this one (read it, too).

Other Marvel books doing well include the X-Men titles (although X-Force and X-Factor have slowed significantly), Daredevil and Daredevil: Man Without Fear (with DD:M W/O F outselling the more-hyped regular DD changes by about 25%). Avengers is selling better due to the X-Men crossover (a real rarity these days... but in this case, the Avengers has been an entertaining book for the last year or so without getting the attention it deserves).

DC continues to find strength in the Man of Steel as the Superman titles are well past the hype stage and still selling well. Vertigo titles are performing well ('though I feel the line has expanded too quickly), and Green Lantern #48 came out... and sold out very quickly at more than triple normal sales. Disappointing sales are to be found in the Batman line here. The common line we're hearing is "This isn't the real Batman, and I'm not buying it 'til the real one returns." DC may see fairly high orders on the books, but the sell-through is not good here. Most other DC titles sell consistently, but not spectacularly.

Malibu Ultraverse is another line that may have expanded way too quickly, so many fans who may have enjoyed the first few titles are feeling inundated now. Star Trek: Deep Space Nine sells better than most of Malibu's Ultra-books.

Valiant used to own the recent back-issue market, but prices have been falling more than rising. Ninjak sold fairly well, but still down from previous Valiant issues with cover enhancements.

Dark Horse continues to produce solid material with a faithful fan following. Recent surprisingly strong sales are coming from Star Wars: Tales of the Jedi and Indiana Jones: Thunder in the Orient. Out of the Vortex, while not blowing off the racks, has built a nice audience.

Bongo Comics have had strong debuts from Simpsons, Itchy & Scratchy, Radioactive Man and Bartman. All of these titles seem destined for a high ranking on the sales charts.

Market Notes

It's interesting to take a look back on this tumultuous year of '93. One year ago, the industry was flying high after the hoopla surrounding Superman's demise (Ha!). Many people came to buy comics because comics were hot. But the growth in comics collecting was not coupled with enough growth in comic book reading. This lead to a small crash that started in April with the return of Supes and has continued through the end of the year. There have been a lot of speculators losing a ton of money these past few months, and this will continue into the new year. If you love this hobby, do what you can in your own way to support the intrinsics of comic book art.

Looking Ahead To 1994

So, then let's look ahead to this brand new year of 1994... What's in store for comics? I believe that '94 will not be the roller coaster ride that '93 was. Publishers and retailers have a better understanding of the unique market dynamics of the comic book field. With that in mind, I look for more reasonable growth from the major publishers, a sustained audience for the quality independents, and a tough go for the vanity publishers who believe we actually need more schlocky superheroes. And from every publisher, I see more responsibility for on-time shipping of comics.

It's gonna be a fun year, so tell everyone you know to come along for the ride. Until next time, remember that comics don't have to be hot to be cool... and keep those four colors flying!

DR. ROGER SMYTH
Funny Business Comics Ltd.
6608 Amsterdam Ave
New York City, NY 10025
(212) 799-9477

The Holiday season throws off the usual buying patterns, so this report will be an overview of what is going on during an unusual time. Anything which occurs now, cannot be considered a trend.

New Stuff

Patterns previously established hold up, with Batman material sliding a bit more, and Superman maintaining consistency. All X issues doing fine, some interest in what are now minor Marvel titles (Hulk, Thor, Warlock); I've eliminated all Marvel UK, with nary a word of complaint. All Spidey's remain constant but with no increases. Re: X's, the TV show seems to have created more and more interest in the titles, from the younger set, which may indeed predict future readers for the various permutations. Siege of Darkness issues remain popular, with the most asked for being Dr. Strange, and MCP. Valiant has reduced itself to a core of solid readers; the famous PC word downsizing, which means it's losing more and more of the investors, and finding its true level with the readers (always a good sign). I'm about ready to give up on Comic's Greatest World, can't sell one over the counter, only to my subscribers. Ultraverse remains constant with no enthusiasm. Again, the most significant looser in the current customer demand (as Marvel claims), is Image. For the first time since the book appeared, I've got current Spawns left over, with no sell thru (and I've continually downsized my orders). Interesting.

Recent Stuff

Moon Knight #55 ($20), #56 ($15), and #57 ($8), remain the top sellers and most asked for. Various single issue items are constantly requested; Avengers West Coast #101 ($5), Fantastic Four...er Fantastic Three... no... Fantastic One and Three Quarters... oh, the hell with it, FF #351 ($6), Dr. Strange #60 ($6). Interesting that all of these Marvels may reflect the amount of under ordering that most dealers did in the past few months. I suspect that many dealers increased DC and other orders, and compensated by

> "To put it simply, Archie's pay the rent."

reducing their Marvel orders, and short supplies on some of these issues may reflect this. Other than this, interest in DC oddballs, Metal Men, Chain Gang War, but nothing to indicate anything more than simple interest.

Back Issue Stuff

When we were on a quarterly schedule with the Update, the holidays would be subsumed, but this seems like an appropriate time to note, at least for me, what goes on during this period. To put it simply, Archie's pay the rent. This has been a consistent event, and I mean purchases of $20, $30, $50, or more in either individual recent issue, or in 2 or 3 better

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books. The Gladstone Disneys follow closely on these. I don't find that the holidays are the time when I sell the high powered books, but rather lots and lots of the cheaper material. Again, not a trend, but rather an annual phenomenon. It seems to me that Archies and Disneys are totally immune to the investor, speculator, or "baggem" people. They are read, and indeed make many of our future customers. These are both lines which have been around for 50+ years, and remain constant. Quite phenomenal I think.

Other than this, some requests for westerns for the first time in a while (Roy Rogers, Gene Autry, Lone Ranger, etc.), and quite a bit of interest in Marvel back issues from the late 60's and all of the 70's. Various Sub-Mariners, would you believe Strange Tales 174, 175, 176 (the Golem—the Golem?), various lower priced material, and this may indicate a potential for a bounce back in the back issue market. It's always easy to sell the hot book, but the real collector may be finding they are able to start to purchase books, and story lines, to complete their collections. That's a good portent for the New Year.

Comment

After reading the market reports for the past few issues, I feel compelled to make one final comment (till the next time), about the Image situation. Let me be very clear about this. Whether they intend to, or not, I feel Image is clearly toxic to dealers. This is really the only issue. The factors that go into this, (lateness, prices, non-returnability), are not the fundamental issue. We've already reached the point where the issue is not you the reader, but your local dealer who is being hurt by these marketing practices. This may be the fundamental reason why you are reading all of these critical comments from many of us about this company. Let me place this in an analogy. When you are in a relationship that turns out to be abusive, you either leave the relationship, or you want to be abused. Trying to get the other person to change, only leads to anger and reproach.

Up-end Notes

As you read this, I'm either in Vienna, or have just gotten back (with my $12 profit from GL #46). Mainly, I'm off to the Volksoper to hear 6 performances of operetta, but I'll be spending much of my time in many comic shops there, and getting some idea of what is currently going on, more on this in the next report. While Lois and Clark was renewed for the next series of episodes, I'm still having trouble with it (but then I never liked Moonlighting either). I think the main problem I have is that in my distorted imagination I think it's about Superman. Seaquest continues to be the most promising. DS9 when it focuses on Odo and Quark remains the most delightful interaction on TV for me. Looking forward to reading the 2nd issue of Two-Face Strikes Again. (Thank you Dick Sprang) In case you've not figured this out, I'm one of the Batman freaks. Hope your holidays went well, and try to think of comics like the Broadway stage .always the fabulous invalid. Enjoy.

JOHN P TINKESS
Another Dimension Comics
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By the time this sees print, Christmas will have come and gone. I hope that you all had an enjoyable holiday. Although most publishers have announced plans to trim their lines, the amount of product shipping every week remains enormous. Sales levels of many titles are still in a state of flux as most collectors are forced to make tough decisions.

Marvel - Demand remains high for Daredevil: Man Without Fear. Back issues of this series are selling quickly with #1 and #2 at $4 each. The emergence of Stephen Platt as a promising new artist has had a profound effect on Moon Knight. Normally one of Marvel's lowest sellers, the unanticipated interest in this title has resulted in immediate sell-outs of the last few issues. I expect his upcoming work on Cable to produce similar results.

DC - The Superman and Batman titles continue to sell at very high levels. Though back issues have begun to slow down somewhat, new issues are moving quickly. Demand was also very strong for the Golden Age but I fear that the long delay between the second and third

> "Both Ninjak #1 and the Valiant Visions Starter Kit have outsold expectations."

issues will hurt sales. Children's Crusade has also done well with the first issues selling around Sandman levels and the crossover annuals selling substantially higher than their regular titles

Image/Valiant - Deathmate started out strong, but the long delay for the Image produced chapters and the fact that the last parts shipped out-of-order hurt sales dramatically. Valiant has been improving somewhat lately, recovering some of the sales it lost when speculation stopped. Both Ninjak #1 and the Valiant Visions Starter Kit have outsold expectations. Demand for Image and Valiant back issues has slowed down with the exception of Spawn, which continues to sell very well at Guide

Independents - The Ultraverse has slowed down a bit but anticipation is high for Rune. There is also a lot of interest for the upcoming Bravura line. The first issue of the long awaited Melting Pot did very well, selling out within a week. Demand is still strong for Cerebus and Bone although the long wait for new issues of Bone is frustrating for some fans.

Back Issues

We recently purchased a small collection of Dells and Gold Keys (mostly westerns) in low to mid-grade. In two weeks we have sold nearly every book. Some highlights include Bat Masterson #5 GD/VG $10; Gene Autry & Champion #119 FN/VF $8; Gene Autry's Champion #18 FN/VF $8; Tarzan #84 FN $15, and Wyatt Earp #4 GD/VG and #6 GD/VG $8 each.

That's all for this month. Thanks for reading and best wishes for 1994.

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(813) 968-1805

Comic Book Conventions

Have you noticed that some of the marginal comic shows are on thin ice? A number of northeastern promoters have brought one day shows into several of the larger Florida cities during 1993. These outsiders were competing in a fragmented market where the local promoters were struggling to maintain interest in some already bland events. Often these shows became wholesale arenas where distressed retailers could try to cut their losses without cutting their own throats. When one promoter tried to stop blow-out selling, his show saw extreme decreases in attendance, both in dealer attendance and buyer attendance. Dealer tables shrank from 40 to 7. Attendance dropped from 650 to maybe 50. Whether or not the "no blow-out" policy hurt things at this particular show is unknown. There could be other factors that I am not aware of that have led to a decrease in interest. Certainly the fact that there were 12 shows in South Florida on a recent December weekend doesn't help.

Marvel - Dr. Jekyll & Mr. Hype? The readers of comics, however, are no longer being fooled. I feel the number one over-hyped book has got to be the Fall From Grace issues of Daredevil. Everyone figures that this story line is a legend-changing epic and will be a sure shot to be a good read and increase in value. I have yet to talk to anyone who has read these issues and have enjoyed it. A few haven't even been able to understand it! Perhaps this is from not having been a regular reader of the title, but if Marvel's trying to pick up readers for the long haul, instead of the transitory speculators, Fall From Grace could have been made a better jumping-on place.

Another hyped issue from Marvel is the Stephen Platt issues of Marc Spector: Moon Knight. Comments about Platt's art (which is the whole reason for the increase in price) are generally favorable. Unfortunately, readers I have spoken with are a little disappointed in the interior art. The covers are fantastic! They catch the rack-scanner's eye and call for a closer look. Unfortunately, the interior art doesn't appear to be as spectacular. The comparisons to the Image kingpins are being made, but I think he just needs a little more time to grow and become more experienced in the monthly creating of a comic book. Then he'll have grown into his own style and those issues where he truly shines will be the price-getters!

To be fair to Marvel, two books have come out which deserve to be recognized and deserve their increases in value. The first is the other side of the Daredevil mirror, Frank Miller and John Romita, Jr.'s Daredevil: Man Without Fear. People who have read this have absolutely loved it. The story is wonderful, the art is fantastic… this is Daredevil guys! Frank Miller knows Daredevil/Matt Murdock inside and out, and his writing shows it. I don't think the regular series does.

The second book of recognition is Marvels. The Marvel ad department started a strong push to sell this book after the orders for #1 had already been made. Interest in the intervening months went up nearly 1000%!!! This has proven to be a tough book to find now. The great thing is, that people have heard from friends who bought the book about how good it is and are beginning to clamor for #2! This is an absolutely quality book. I certainly hope that Marvel is planning on a TPB version for those who weren't able to get #1!

As a postscript, DC has over-hyped a book too. The latest Green Lantern flew off the shelves. Unfortunately, it was to a few speculators who scoured the town clean the day it came out. Beware! This may not be as rare as it may seem!

DC: Vertigo and Others - The Children's Crusade annuals have been doing very well. I've heard a few complaints about the price, but when I've reminded people that they are twice the size of an average comic issue and are generally twice as interesting, and they often agree and add them to their purchases. Then they come back in a week and get the newest annual!

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*** Remember if your looking for that hard to find book or if it's time to sell your collectables to give us a call. We are always on the search for collections large and small, and because of our extensive clientele, we can usually be very competitive with other dealers throughout the U.S.. We also have access to many key Golden and Silver age books in all conditions; so send us your want lists!! Many of the key books that have been recently purchased (Hulk #1, Spider-man #1, Tales to Astonish #27, Tales of Suspense#39 & #41 all in high grade) never make our ads.* P.S. DON'T FORGET ABOUT OUR TORRANCE STORE LOCATED AT 22428 CRENSHAW BLVD. TORRANCE, CA 90505. (310) 326-2183 FAX (310) 326-2918.

Interest in Sandman is gaining intensity. Speculation by long-time fans of the series is flying. The Death's Gallery is also doing well, despite its being a pin-up issue and having no affect on any storyline. The artists involved are the biggest names in fantasy art and their interpretations of Death are fascinating. Everyone has their own idea as to the best one! Aquaman: Time and Tide is also doing quite well. Both issues didn't last three days on the shelf. Peter David's writing seems to be the key. What Frank Miller is to Daredevil, Peter David is to Aquaman.

Signed Comics

The debate rages on: If a book has been signed by a writer or artist, is its value increased or reduced? My feeling is that unless the book is already a super-rare item, in which case preservation in its original state is

"It's an aftershock of the gold & platinum craze."

of paramount concern, a signature by a comics' creator does increase the book's value. The real problem comes in determining by how much it's increased. If it is a low-selling book, the change in value may only be its ability to be sold at cover price. If the creator is no longer living, the value is determined by the demand for the autograph itself, plus the value of the book. The question, however, is more commonly applied to comics that were produced in the last few years or so. Signatures, for instance, by McFarlane, Gaiman, Quesada, or others. In most cases, a fair increase is probably between 10% for more expensive books, to 100% for books that sell in the under $5 range. The idea that the comic is suddenly rarer because of the signature, and therefore worth many multiples of guide, is a little bizarre. It's an aftershock of the gold & platinum craze. It just seems that someone who is paying multiples of guide for a signed comic a year old (whether it has a certificate of authenticity or not) is being taken advantage of. But a fool and his money, as the saying goes...!

Declaration of Independents

In the area of independent sales, what I've always believed true is proving itself so. So many dealers and customers from around the country are having difficulty figuring out why certain lines or titles are hot somewhere else but just sitting on the shelf in their area. I've always believed that an independent's survival (if it is a professional, quality book) is initially dependent on the marketing and promotion of the dealer. Many dealers don't have the time or resources to promote everything, especially with the thousands of titles available. Comic company news sheets and promotional items need to be made available to dealers, and dealers have to make time to pass them on to their customers who are interested in similar titles, for sales to be more than stagnant. Ultraverse is hot where dealers have pushed the line and have carried more than two copies of each title. Bone is selling well for those who show it to their customers without a superhero-only mindset. Comic's Greatest World sells well where dealers have taken the time to put up promotional posters. It's as simple as that.

Dealin' Cards

The Creator's Universe cards look superb and requests for Jusko, Miller, Kubert, and Art Adams cards are already coming in. Jim Starlin's 'Breed card looks absolutely fabulous and when the Bravura comic comes out, watch this one go! Also, watch for the Knighthawk card! Marvel Masterpieces II are doing great in our area at $2 per pack and 50¢ for singles. X-team members are the big call in singles, and the price on these may soon have to increase.

Warm and Hot Back Issue Items

Everybody wants to know which books are going up in value or which are under priced in the guides. Watch for Daredevil comics. The Elektra and Frank Miller issues that have lain dormant for several years are coming alive again, thanks to the current interest in the characters, which are causing collectors to have a strong interest in these back issues. Here are a few other titles worthy of consideration: 80 Page Giant, Black Panther and Jungle Action with Black Panther, Marvel horror titles that are cover priced from 12¢ to 25¢, Witching Hour #1-14, Gold Key funny animals, Gold Key adventure titles (Mighty Samson, Dagar, Twilight Zone, Space Family Robinson, etc.), Tower comics, Atlas comics (the 1975 series)—some of these are currently hard to find and in a couple of years they'll be two decades old!, and MAD comics and magazines are still in demand. It seems like MAD collecting is a sub-subculture all its own. A lot of people collect MAD who have no interest in any other type of comic book!

Recent Acquisitions

I was able to hand pick 5000 books from a 24,000 item accumulation. These books ranged from late 40's to mid 70's. I classified this as an accumulation, not a collection, since the person randomly picked up whatever comics he could over the last 20-25 years. There are always a lot of dogs in a group like this but when you can pick the winners, you usually leave smiling. Lots of interesting material! I also received a Doc Savage collection. Not pulps or paperbacks, but most of the related hardbacks and fan publications that have been published. Many of these items had very limited printing and there are never enough to meet the demand. More premium rings have come into my possession this month and I'm looking forward to having both the Superman Tim ring and the ultra rare Superman Secret Compartment ring shortly. Golden Age arrivals include: Hangman #2; Green Hornet #4, 8 and 9. Marvels include: Hulk #1-4, & 6; Tales to Astonish #35, and Fantastic Four #2 and 3 and a lot of other books that are so deep in the stacks I can't remember them now!

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Comic Book Restoration Soapbox

Several issues ago I made some comments on the economic consequences of comic book restoration. I would like to briefly revisit this subject, primarily because of an article by Tracy Heft in last months CBM entitled "Shedding Light on Conservation".

If you did not get to read that article, I suggest you get that issue and read the article! It is one of the most lucid and professional explanations of Preservation, Conservation, and Restoration that I have read on this controversial subject. The article is apparently the first of three and deals primarily with preservation. What I think is important for us to remember is the difference Tracy points out between restoration and conservation. When steps are taken to conserve the condition of a book, such as professional reinforcement inside the spine at the staples, these steps should not be placed in the category of restoration. As Tracy stated, conservation denotes steps taken to prevent further damage whereas restoration is an attempt to return an object to its original form. In selling and buying comics we seem to have blurred the distinction between these terms.

As for my actual market report, the demand for Golden Age and Silver Age books continue to grow. In my business, I am encountering an increasing number of new collectors and collectors moving up from current books to SA or GA books. This augers well for the hobby. The one negative to this is that there also seems to be an increasing number of investors who want only near mint or mint books and only the scarce items such as Action #1, Detective #27 and books of like scarcity. There are just not enough of these books to satisfy the demand. What ever happened to the collectors who collected because they liked comic books?

Golden Age

The old favorites still prevail here. Capt. America, Batman, Marvel Mystery, Human Torch, and more lately All Winners and All Select. Capt. Marvel, Whiz and Master are also in big demand. However, as I have said before (many times), almost any nice Golden Age books will find a buyer - they are still not making any

"This augers well for the hobby."

more. The supply remains fairly constant but the demand is growing rapidly. There is also a very healthy market for low grade, poor to fair, books. Many lovers of comics just like to read them.

Silver Age

Also more of the same. Showcase still is most wanted along with Brave & Bold and high grade DC's. In the last month or so I have detected an awakening of demand for Silver Age Marvels. It is not great yet, but it shows promise. As always, Amazing Spider-Man is the best seller from the Marvel line. Early 1960 comics in very fine or better are, I think, scarcer than most people realize. I know they are quite hard to find, at least for me.

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A big Happy New Year to Overstreet people far and wide, and those near and narrow! As our main convention season has pretty much run down, we don't have a heck of a lot to report this time around. We'll try and make what we do have to tell you this time around relatively interesting. Failing that, you may merely groove upon the raw data. Onward!

The Return of the Reign of the Readermen (& Women!)

We've been seeing and reading a lot about the new super discounted Marvel/Image/Valiant glut boxes. They may be bad for competition and the stability of the back-issue market, but they make great recreational reading! Heck, we've been buying and reading some

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Entries may consist of stories and/or character portfolios. The ten winning stories and portfolios will be published in our Summer 1994 annual. Only entrants of stories will be eligible for the ten contracts. Cash prizes will be awarded to three outstanding entries in each category.

Stories must be black-and-white and may not exceed 20 pages. Portfolios may be B/W or color and must consist of a character sketch and biography. Processing fee is $25 for stories and $10 for portfolios.

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This contest is not open to employees of Mermaid Publications or their immediate families. Name, address, phone number and full processing fee must accompany each entry. Entries are non-returnable and become the property of Mermaid Publications. We are not responsible for lost, damaged or late entries. We reserve the right to increase or decrease the number of contracts offered according to the quality of entries received. Judges' decisions are final.

books at 1/8th cover price that we would never pay regular retail or even wholesale for!

But these aren't the discount boxes we're here to talk about today. Anybody remember that mainstay of the late 70's to mid-80's, the quarter box? It has a new name: the 50¢ box. These puppies are usually books in every grade, from coverless Sixties funny animal and minor superhero titles to mint condition second-tier superhero titles from the last couple of years. The catch is that while they guide for up to $2.95, the supply (high or low), demand (ditto), or both isn't enough to support guide pricing. Further volume incentives such as 13 for $5 help move these guys in bulk, such as in: "Boy I'm glad I don't have to carry that bulk back home and store it 'til the next con!" In the early Reagan era, it wasn't uncommon to make $60 a show off the quarter boxes. While we're not proportionally there again today, it's a great way to move a lot of so-so stuff that we didn't pay that much for (or if we did, it's balanced out by the stuff we got for nearly nothing!) and someone buying a five-inch stack of books to start a run might be back to buy the early issues at guide! So fellow dealers, fans, & collectors… try this at home! 'Nuff said, Effendi!

Silver Age

A mess o' low to mid-grade Amazing Spider-Man #60 in FN for $20, #63 in FR- for $2, #68 in VG for $12, #72 in FR for $3, #79 in FN- for $12, #82 in GD for $5, and #84 in VG+ for $12. Also, one of an apparently never-ending supply of PR condition X-Men #13's, for yet another $5. It's deja-vu all over again!

That's all you sick little monkeys are gettin' out of us for now! See ya next time!

RANDAL TUSHA
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Greetings fellow comic fans. With Christmas just behind us we are gearing up for the new year. 1993 has sure been a big year for comics. We have seen the rise and fall of several hot comic companies. At the start of the year Image and Valiant ruled the industry. DC made a good showing with the Reign of Superman and Knightfall storylines. Ultraverse jumped off to a good start and now has slowed significantly. Continuity and Defiant initially looked promising but have remained a disappointment here. Dark Horse tried to hit it big with the Comics Greatest World storyline, but didn't. Lightning Comics has started off well but it's hard to tell if they have any real staying power at this point. Through it all, Marvel has remained fairly consistent. Here they easily still outsell all of the other publishers combined. It would be hard to imagine a world without the X-Men or Spider-Man. I look forward with much anticipation to the new year and beyond. Though November and December have not shown many significant changes, there are a few specifics worth mentioning.

New Comics

All new comics have slowed somewhat. We still sell just as many of every title to our subscription customers as we did, but sales to walk-in customers has dropped significantly. Even X-Men issues have a longer shelf life and lesser sell-through percentage than in the Summer.

Marvel: The recent Suicide Run storyline in the Punisher titles has renewed interest in everyone's favorite vigilante hero. Until this began, it had been over a year since we completely sold out of a Punisher book on the new issue rack. Daredevil is still hot, even though the later parts of the Fall From Grace storyline are selling slowly. X-Men #28 is hot since Sabretooth joined the team. Uncanny X-Men #303 with the death of Illiana is very hot as are the back issues of the Magik mini-series.

Image: Though we still sell Spawn, WildC.A.T.S., and Maxx well, the rest are pretty slow.

Valiant: It seems like the only hot thing Valiant has put out in the last month was the Valiant Vision glasses. Turok & X-O Manowar are still our top sellers out of the normal Valiant titles. Harbinger, Eternal Warrior, and Archer & Armstrong are consistent sellers. The rest is all but dead. Even Ninjak, which initially started off well, has slowed significantly.

DC: We have been experiencing an unusual phenomenon with our Batman & Superman sales recently. Despite the fact that we have to keep increasing our orders on these titles each month, they are not selling as well to walk-in customers. The increased sales are

> "We were somewhat shocked at just how hot all the Simpson's stuff has been."

due to more of our regular customers putting these titles on subscription. The biggest change we've seen in the DC line is an increased interest in the Green Lantern storyline which started in issue #48. We see this storyline as a potential hot pick for the next 6 months.

Bongo: We were somewhat shocked at just how hot all the Simpson's stuff has been. We sold out in less than an hour after we put these issues on the new issue stand. Interest in these titles has been so strong that we've actually sold 10+ of the Simpson's one-shot that was published at the beginning of 1993 by Welsh Publishing Group. The only thing hotter than the Simpson's comics is the new Charles Barkley & The Referee Murders published by Hamilton. They are already selling at $13 each.

Silver Age

Finally we have been able to acquire another couple of nice collections of older items. In the past two weeks we've bought and sold a Captain America #100 in GD+. It went for $45. Also sold: Incredible Hulk #181 VG $75; Giant Size X-Men #1 VG/FN $75; and X-Men #8 VG/FN $65. We also managed to acquire an Avengers #1 in VG/FN, an Amazing Spider-Man #129 in VG, and a nice run of Daredevil from 1 to 300. Our sales of Disney's have increased as many people are searching for last minute stocking stuffers. Superhero titles like Superman, Batman, Fantastic Four, Spider-Man, & Thor lead the way in Silver Age sales.

Non-Sports Cards

Marvel Masterpiece II has been every bit as good for us as the original. We now sell packs at $2.50 each with no resistance. The foil cards from this series all sell well at $8 each. Marvel Universe series 4 still sells well at $1.25/pack. X-Men series II sells quite well at $2.50/pack. We have discovered that X-Men II boxes now seem quite difficult to find. The hottest non-sports card set we have had is the Wolverine II sets which we sell at $12/set. Two have sold in the past 2 weeks. We also sell the Nicktoons cards well at 95¢/pack. Streetfighter II packs sell well at 75¢ each. Among the cold items in non-sports cards are the Return of Superman cards, WildC.A.T.S. cards, In Living Color cards, and the Valiant era cards.

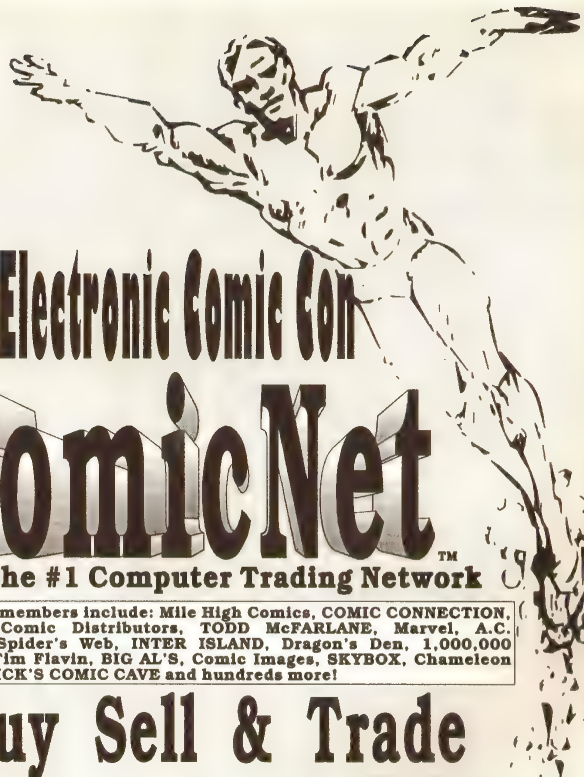
Toys

As you might expect, sales on all of our toys has increased significantly due largely to the Christmas season. We have once again sold another Iceman figure at $30. We also have sold every Wolverine except Weapon X.

Commentary

It has been my experience that January is usually a good month for comic sales. However, it appears that this year may not be as good for retailers as the last few have been. There doesn't seem to be too many big projects planned by the major publishers until later in the year. The economy, as a whole, still has not recovered from the effects of the recession of the past two years. The major factor that will probably prevent post-holiday shopping from significantly helping most retailers is the number of new comic book stores that have opened up all over the country. Heck, there have been about 8 new stores open in the Phoenix area in the past 12 months, with one opening since my last market report. Beware retailers, I predict it will get a lot worse before it gets any better. It's almost too easy to open a comic store today, so expect to see a lot more of them in your area soon. I think that it is important now than ever to be conservative in your new comic purchases and maintain a cash reserve for possible slowdowns in sales.

Well, once again, good luck in all your comic book ventures.



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INTRODUCTION

Welcome to another issue of *Overstreet's Comic Book Monthly*, the most accurate and dependable Price Guide magazine for comic books and non-sports cards in the nation!

The first Overstreet COMIC BOOK PRICE GUIDE was published in 1970 and has been published every year since then. The first issue of Overstreet's Comic Book Price Update (supplement to the annual Overstreet Price Guide #12) was published in the Fall of 1982. After a few years of publishing a mid-year Update, the comic market finally demanded a more frequent price report. The Update eventually became a bi-monthly. Overstreet's Comic Book Monthly is now the official monthly price guide magazine for Overstreet Publications.

GENERAL INFORMATION

About Pricing: The prices shown in the price guide section represent an honest and responsible evaluation of current market values. The prices represent an average of dealer retail prices compiled from data supplied by our Board Of Special Advisors. Prices often vary widely from region to region because supply and demand factors often vary. Therefore, each buyer and seller should determine prices based on both prices listed here and regionally specific supply and demand factors.

The Listed Prices in this Guide, particularly on more expensive books, are a "moving average" of the market prices realized over the past month. Thus prices are constantly being recorded and averaged prior to the release of each issue. It is important for collectors to understand that since the Overstreet price is an average, it will never be the same as the highest or lowest most recent sale price.

Collectors will, at some point, attempt to sell some or all of their acquisitions at a wholesale price to dealers. It is important to remember that dealers buy comics in order to resell them to other collectors. Therefore, dealers will always pay a higher percentage for issues that they think can be sold quickly and a much lower percentage for items that have a low demand. Dealers must always buy at a percentage that allows for their overhead, plus a fair margin of profit. Most dealers will pay anywhere from 25-75% of the prices listed in this guide depending on inventory needs and local market conditions. However, material from the past 10 to 15 years is readily available and dealers may only offer a very small amount (20% or less) or may not be interested at all.

PRICING NEW COMICS:

This guide lists retail prices of most current comic books. The latest issues are usually listed at cover price, except in certain cases when market conditions warrant.

PRICING LOWER GRADES

Prices listed in this Guide are for comic books in Very Good (VG), Very Fine (VF) & Near Mint (NM) condition. The value of a comic in a lower grade is a specific percentage of the near mint value. To find the correct price spread for a specific book, consult the annual *Overstreet Comic Book Price Guide*. Please note, however, that price spreads vary, based on many factors including demand, rarity in grade, and overall rarity.

PRICING INDICATORS

- ✦ An issue that has increased in price since last issue
- - An issue that has decreased in price since last issue
- H A high demand issue that is currently in vogue

GRADING COMICS

Grading comic books is essentially describing its condition, which may range from absolutely perfect "newsstand" condition (MINT) to extremely worn, dirty, and torn (POOR). For a more detailed instruction on the art of grading comic books, consult *The Overstreet Comic Book Grading Guide* available in most book stores, comic specialty shops, or direct from Overstreet Publications.

POLYBAGGED COMICS

It is the official policy of Overstreet Publications to grade comics regardless of whether they are still sealed in their polybag or not. The polybag and it's entire contents may be preserved so that all components of the original manufactured product remain together.

RESTORED COMICS

Since this hobby began it has always been tempting for the dealer or collector to perform repairs on comic books. In the past, tape was used to seal tears, rips, loose covers, and centerfolds and spine reinforcement. It is now known that many tapes are very damaging to paper. Today, most repairs are done with neutral pH glues, special invisible papers, and webbing reinforcement.

For years now, comic books have had minor to major restoration work performed. It is very important for the novice collector to understand that most repaired/restored books are not worth the same as books in the same grade in their ***original*** condition. The more expensive the book, the more likely it has been restored. After restoration, these books are not actually in higher grades, but are altered lower grade books that are described by their **Apparent Grade**. Some books do need to be repaired and/or restored to improve to preserve them.

Note: The lower the grade, the less objectionable repairs/restoration become. In fact, low grade books sell better when they have been cleaned to achieve a better visual appeal. Whenever possible, books should be examined very closely for repairs and restoration before purchase. Some of the major things to look for are: bleached/whitened pages and covers, trimmed pages and covers, spine and tear reinforcement, glue, replaced staples, replaced sections of the cover, wrinkles pressed from covers, recolored (color touch) and reglossed covers.

Dealers should disclose any known restoration at the time of sale. Any restoration is considered a defect because it is an alteration of the original condition of the book.

GRADING DEFINITIONS

The hardest part of evaluating a comic is being objective, and knowing what characteristics to look for in making your assessment. Very Important: A book must be graded in its entirety, considering **all** defects. Do not grade just the cover alone. A book in any of the grades listed must be in **Original Unrestored Condition**. Restored books must be described as such. After examining a comic book thoroughly, one of the following grades may be assigned.

The 8 Nomenclature Grades and The Overstreet Numerical Equivalent

	Numerical Grade			
Grade/abbreviation	High	Center	Low	Point Spread
Mint (MT)	100	99	98	(3)
Near Mint (NM)	97	94	90	(8)
Very Fine (VF)	89	82	75	(15)
Fine (FN)	74	65	55	(20)
Very Good (VG)	54	45	35	(20)
Good (GD)	34	25	15	(20)
Fair (FR)	14	10	5	(10)
Poor (PR)	4	3	1	(4)

*THE EIGHT NOMENCLATURE GRADES AND THEIR NUMERIC RANGE**

MINT (MT) (ONE 100-98) Near perfect in every way. Only the most subtle bindery or printing defects are allowed. Cover is flat with no surface wear. Cover inks are bright with high reflectivity and minimal fading. Corners are cut square and sharp. Staples are generally centered and clean with no rust. Cover is generally centered and firmly secured to interior pages. Paper is supple and fresh. Spine is tight and flat.

NEAR MINT (NM) (ONE 97-90) Nearly perfect. Cover is flat with no surface wear. Cover inks are bright with high reflectivity and minimum of fading. Corners are cut square and sharp with ever so slight blunting permitted. Staples are generally centered, clean with no rust. Cover is well centered and firmly secured to interior pages. Paper is supple and like new. Spine is tight and flat.

VERY FINE (VF) (ONE 89-75) An excellent copy with outstanding eye appeal. Sharp, bright and clean with supple pages. Pages and covers can be yellowish/tannish (at the least) but not brown and will usually be off-white to white.

FINE (FN) (ONE 74-55) An exceptional, above average copy that shows minor wear but still relatively flat, clean and glossy with no subscription crease or brown margins. Typical defects include: light spine wear, minor surface wear, a light crease, minor yellowing/tanning to interior pages. Compared to a VF, cover inks are beginning to show a significant reduction in reflectivity but is still highly collectible and desirable.

VERY GOOD (VG) (ONE 54-35) The average used comic book most commonly found. This comic shows moderate wear but eye appeal has not been reduced to the point that it is not desirable. One or two minor markings on cover or minor spine roll are allowed. Lightly creased along spine or extremities, subscription crease, loose centerfold, or minor chip or piece missing allowed.

GOOD (GD) (ONE 34-15) This comic has all pages and covers, although there may be small pieces missing. Commonly creased, scuffed, abraded and soiled, but books in this grade are completely readable. Paper quality is low but not brittle.

FAIR (FR) (ONE 14-5) Very heavily read and soiled, but still complete. Damaged beyond collectibility for most collectors, brings 30-50 per cent of the Good price.

POOR (PR) (ONE 4-1) Sufficiently degraded so as to have little or no collector value. Often severely stained, abraded, defaced, or damaged beyond readability.

* The Numeric Ranges from Poor to Mint are further explained in *The Overstreet Comic Book Grading Guide*.

The graph at left illustrates the Overstreet Nomenclature Grades and their corresponding numeric range:

PSSSSST!

SPECIAL ANNOUNCEMENT FOR OVERSTREET READERS!

BEGINNING THIS ISSUE, THE THREE PRICES LISTED IN THE COMIC PRICE GUIDE SECTION ARE FOR THE GRADES GOOD, FINE, & NEAR MINT!

(INSTEAD OF VERY GOOD, VERY FINE, AND NEAR MINT, AS IN PREVIOUS ISSUES)

Action Comics #243 © DC

ACTION COMICS (Action Comics Weekly #601-642)
Dec, 1954-Present
National Periodical Publ./DC Comics

1-Reprint, 1988, 50¢-c			0.50	
201-Last pre-code issue	25.00	75.00	175.00	
202-220	21.00	64.00	150.00	
221-240	17.00	51.00	120.00	
241, 243-251: Last Tommy Tomorrow	13.00	39.00	90.00	
242-Origin & 1st app. Bizarro	100.00	300.00	700.00	H
252-Origin & 1st app. Supergirl; re-intro of Metallo, his 2nd appearance since Superboy #49	110.00	320.00	755.00	+ H
253-2nd app Supergirl	21.00	64.00	150.00	H
254-1st meeting Of Bizarro & Superman	19.00	58.00	135.00	H
255-1st Bizarro Lois Lane	13.00	39.00	90.00	
256-261	8.00	25.00	60.00	
262, 264-266: 268-270	6.40	19.00	45.00	
263-Origin Bizarro World	11.00	27.00	65.00	H
267-3rd Legion app	40.00	120.00	275.00	H
271-275, 277-282: 282-Last 10¢ issue	5.70	17.00	40.00	
276-6th Legion app	17.00	51.00	120.00	
283-Legion Of Super-Villains app.	7.10	21.00	50.00	
284-Mon-El app.	7.10	21.00	50.00	
285-12th Legion app	7.10	21.00	50.00	
286-289	3.70	11.00	26.00	
290(7/62)-17th Legion app. Phantom Girl app	3.70	11.00	26.00	
291, 292, 294-299	2.60	8.00	18.00	
293-Origin Comet	5.40	16.00	38.00	
300-(5/63)	2.90	9.00	20.00	
301-303, 305-308, 310-320	1.70	5.00	12.00	
304-Origin & 1st app. of Black Flame	2.10	6.00	15.00	
309-Legion app.	2.00	6.00	14.00	
321-333, 335-340	1.50	3.80	9.00	
334-Giant (G-20)	2.30	7.00	16.00	
341-346, 348-359	1.10	2.70	6.50	
347, 360 (Giants G-33 & G-45)	1.70	4.20	10.00	
361-372, 374-380	1.00	2.00	5.00	
373-Giant (G-57)	1.30	3.30	8.00	
381-424, 411-Eclipso origin-r	0.80	1.60	4.00	
425-Adams art	1.00	2.50	6.00	
426-436, 438, 439	0.60	1.20	3.00	
437, 443-(100 page giants)	1.00	2.00	5.00	
440-1st Grell-a on Green Arrow	1.00	2.50	6.00	
441-Grell-a on Green Arrow	1.00	2.00	5.00	
442, 444-499	0.50	1.00	2.50	
500-Superman life story (100, 68pgs)	0.40	0.80	2.00	
501-551, 554-582	0.30	0.60	1.50	
552, 553-Animal Man-c/s	1.00	2.50	6.00	
583-Alan Moore	1.20	2.90	7.00	
584-Byrne begins	0.30	0.60	1.50	
585-599: 588-1st app. Checkmate	0.20	0.40	1.00	
600-(2.50, 84 pgs.)	0.80	1.60	4.00	
601-642 (1.50, 52 pgs.): 611-614: Catwoman	0.30	0.60	1.50	
643-Monthly begins, Perez c/a, scripts	0.30	0.60	1.50	
644-649, 651-661, 663-666, 668-679: 644-Perez-a begins. 679-Last 1.00-c	0.20	0.40	1.00	
650-(1.50, 52 pgs.)-Lobo cameo	0.30	0.60	1.50	
662-Superman reveals id to Lois Lane	0.70	1.40	3.50	
667-(1.75, 52 pgs.)	0.40	0.70	1.75	
680-682	0.30	0.50	1.25	
683-Doomsday cameo	1.30	3.10	7.50	H
683-2nd & 3rd printings	0.30	0.50	1.25	
684-Doomsday battle issue	1.30	3.30	8.00	H
685, 686-Funeral For A Friend iss.; Supergirl app.	0.40	0.80	2.00	H
685-2nd & 3rd printings	0.30	0.50	1.25	
687-(1.95)-Collector's Ed. w/die-cut-c	0.40	0.80	2.00	
687-(1.50)-Newsstand Ed. w/mini-poster	0.30	0.50	1.50	
688-694 (1.50): 688-Guy Gardner-c/s	0.30	0.60	1.50	
695-newsstand version	0.30	0.60	1.50	
695-(2.50) variant cover foil embossed	0.50	1.00	2.50	
Annual 1 ('87)-Arthur Adams-a; Batman app.	1.00	2.50	6.00	
Annual 2 ('89, 176)-Perez-c/a	0.40	0.80	2.00	
Annual 3 ('91, 2.00, 68 pgs.)	0.40	0.80	2.00	
Annual 4, 5 ('92-'93, 2.50)	0.50	1.00	2.50	

ADAM-12 (TV)
Dec, 1973-No. 10, Feb, 1976 (Photo covers)
Gold Key

1	2.60	8.00	18.00	
2-10	1.30	3.30	8.00	

ADDAMS FAMILY (TV cartoon)
Oct, 1974-No. 3, Apr, 1975 (Hanna-Barbera)
Gold Key

1	4.30	13.00	30.00	H
2, 3	2.60	8.00	18.00	H

ADVENTURE COMICS
No. 200, May,1954-No. 503, Sept, 1983
National Periodical Publications/DC Comics

200	40.00	120.00	285.00	+ H
201-209	27.00	81.00	190.00	
210-1st app. Krypto	307.00	835.00	1,935.00	+ H
211-213, 215-220	22.00	65.00	152.00	H
214-2nd app. Krypto	39.00	90.00	210.00	H
221-248: 241-Batman x-over (6/58)	19.00	56.00	130.00	
247-1st app. Legion Of Super Heroes (4/58)	370.00	1110.00	2,600.00	
248-252, 254, 255: Green Arrow in all	14.00	41.00	95.00	
253-Superboy/Robin first meet	19.00	56.00	130.00	
256-Origin Green Arrow	60.00	170.00	385.00	H
257-259	12.00	36.00	85.00	
260-1st Silver Age origin of Aquaman (5/59)	60.00	170.00	395.00	+ H
261-266: 268, 270: 266-(11/59)-Aquagirl tryout (origin/1st app.); not same as later character	8.60	26.00	60.00	
267-2nd Legion Of Super-Heroes	80.00	250.00	575.00	
269-Intro Aquaboy	18.00	55.00	128.00	+
271-Origin Lutfor retold	20.00	60.00	140.00	
272-274, 276-298: 276-3rd Metallo	6.40	19.00	45.00	
275-Origin Superman/Batman team retold	16.00	47.00	110.00	+ H
291, 294, 297-298: 298-Bizarro cover	6.40	19.00	45.00	
292-5th Legion app.	14.00	43.00	100.00	
293-Intro Phantom Zone	11.00	32.00	75.00	
295-1st Bizarro World story in Adv.	10.00	30.00	70.00	
296-1st Bizarro Mxyzptlk	10.00	30.00	70.00	H
299-8th Legion app., last 10¢ issue	13.00	39.00	90.00	
291, 292, 295-298: 295-Bizarro-c	4.30	13.00	30.00	
293-13th Legion app.	8.60	26.00	60.00	
294-1st Bizarro M. Monroe, Pres. Kennedy	8.60	26.00	60.00	
299-1st Gold Kryptonite (8/62)	5.00	15.00	35.00	
300-Legion series begins (9/62)	40.00	110.00	265.00	
301-Origin Bouncing Boy	11.00	34.00	80.00	
302-305	7.10	21.00	50.00	
306-310	5.40	16.00	38.00	
311-320	4.00	12.00	28.00	
321-Intro Time Trapper	3.10	9.00	22.00	
322-330: 327-Intro Lone Wolf in Legion	2.90	9.00	20.00	
331-340	2.30	7.00	16.00	
341-Triplicate Girl becomes Duo Damsel	1.70	5.00	12.00	
342-345, 347, 350, 351	1.50	3.80	9.00	
346, 348, 349	1.70	4.20	10.00	
352, 354-360	1.30	3.30	8.00	
353-Death of Ferro Lad in Legion	1.90	6.00	13.00	
361-364, 366, 368-370	1.00	2.50	6.00	
365, 367, 371, 372	1.20	2.90	7.00	
373, 374, 376-380: 380-Last Legion in Adv.	1.00	2.50	6.00	
375-Intro Quantum Queen	1.20	2.90	7.00	
381-Supergirl begins (1st full length story, 6/69)	0.40	0.80	2.00	
382-389, 391-400	0.40	0.80	2.00	
390, 403-(80 pg. giants G-81 & G-91)	1.00	2.50	6.00	
401, 402, 404-410: 52 pg. issues	0.40	0.80	2.00	
403-Giant G-81; Legion-r	1.00	2.00	5.00	
411, 413, 418, 419: 36 pg. issues	0.20	0.40	1.00	
412-r/origin & 1st Animal Man/Str. Adv.	0.80	1.60	4.00	
414-r/2nd Animal Man/Str. Adv.	0.60	1.20	3.00	
415, 429-Animal Man reprints	0.30	0.60	1.50	
416-Giant DC-10; G.A.-r	0.20	0.50	1.20	
417-Vigilante; Frazetta Shining Knight-r	0.20	0.50	1.20	
421-424	0.20	0.40	1.00	
425-New look begins	0.30	0.60	1.50	
426-427, 431-458: 435-Mike Grell's 1st-a	0.20	0.40	1.00	
428-1st app. Black Orchid (6-7/75)	1.10	2.70	6.50	H
429-430-Black Orchid app.	0.60	1.20	3.00	H
459, 462-New Gods/Darkseid story concludes from New Gods #19 (#459 is dated 9-10/78) w/o missing a month	0.60	1.20	3.00	
461, 462: Death of Earth II Batman	0.80	1.60	4.00	
463-466	0.20	0.40	1.00	
467-Starman by Ditko, Plastic Man begin	0.30	0.60	1.50	
468-490: Last comic-size iss.	0.20	0.40	1.00	
491-499: 491-100 pg. digests begin	0.20	0.50	1.20	
500-All Legion reprints	0.30	0.60	1.60	
501-503: Golden Age reprints	0.20	0.50	1.20	

ADVENTURES INTO THE UNKNOWN
No. 51, Jan,1954-No. 174, Aug, 1967
American Comics Group

51(3-D effect-c/story)-Only white-c	18.00	54.00	125.00	H
52-58 (3-D effect-c/stories)-Black-c	16.00	47.00	110.00	H
59-3-D effect story only	10.00	30.00	70.00	H
60-Wonderape-a by Landau	5.70	17.00	40.00	H
61-Last pre-code issue (1-2/55)	5.00	15.00	35.00	H
62-70	3.80	11.00	25.00	
71-90	2.60	8.00	18.00	
91,96(/95 on inside),197,116-All contain Williamson-a	3.60	11.00	25.00	
92-95,97-99,101-106,108-115,117-127	2.30	7.00	16.00	
100	2.90	9.00	20.00	
128-Williamson/Krenkel/Torres-r; last 10¢	2.30	7.00	16.00	
129-150	2.00	6.00	14.00	
151-153: 153-Magic Agent app.	1.70	5.00	12.00	
154-Nemesis begins (origin), ends #178	2.30	7.00	16.00	
155-167, 169-174: 167-Magic Agent app.	1.70	5.00	12.00	
168-Ditko-a(p)	2.10	6.00	15.00	H

ADVENTURES OF BOB HOPE, THE
No. 32, Apr-May, 1955-No. 109, Feb-Mar, 1968
National Periodical Publications

32-40: 32-1st code approved issue	7.10	21.00	50.00	
41-50	5.70	17.00	40.00	
51-70	3.70	11.00	26.00	
71-93, 95-105: 95-1st monster issue (11/65)	2.00	6.00	14.00	
94-Ayasman cameo	2.30	7.00	16.00	
106-109-Monster-c/s by N. Adams-c/a	3.70	11.00	26.00	

ADVENTURES OF JERRY LEWIS, THE (Advs. of Dean Martin& Jerry Lewis No. 1-40) (See Super DC Giant)
No. 41, Nov, 1957-No. 124, May-June, 1971
National Periodical Publications

41-50	3.60	11.00	25.00
51-82: 68, 74-Photo-c	2.90	9.00	20.00
81-91,93-96,98-100: 89-Bob Hope app.	1.70	5.00	12.00
92-Superman cameo	2.30	7.00	16.00
97-Batman/Robin x-over; Joker-c/story	3.60	11.00	25.00
101-104-Neal Adams-c/a	2.90	9.00	20.00
102-Beatles app.	3.40	10.00	24.00
105-Superman x-over	2.00	6.00	14.00
106-111,113-116	1.00	2.50	6.00
112-Flash x-over	2.00	6.00	14.00
117-Wonder Woman x-over	1.30	3.30	8.00
118-124	1.00	2.00	5.00

ADVENTURES OF MIGHTY MOUSE (Formerly Mighty Mouse)
No. 166, Mar, 1979-No. 172, Jan, 1980
Gold Key

166-172	1.00	2.00	5.00

ADVENTURES OF SUPERMAN (Formerly Superman)
Jan, 1987-Present
DC Comics

424	0.40	0.80	2.00	
425-449: 449-Invasion	0.40	0.70	1.75	

450-453, 463-Superman/Flash race	0.30	0.60	1.50
464-Lobo-c/app. pre-dates Lobo #1	0.80	1.60	4.00
465-479, 481-491: 491-Last $1.00-c	0.20	0.40	1.00
480-(1.75, 52 pgs.)	0.40	0.70	1.75
492-495	0.30	0.50	1.25
496-Doomsday cameo	1.00	2.00	5.00
496, 497-2nd printings	0.30	0.50	1.25
497-Doomsday battle iss.	1.00	2.50	6.00
498, 499-Funeral for a Friend; Supergirl app.	0.60	1.20	3.00
498-2nd & 3rd printings	0.30	0.50	1.25
500-(2.95, 68 pgs.)-Collector's Ed. w/card	0.60	1.20	3.00
500-(2.50, 68 pgs.)-Reg. Ed. w/different-c	0.50	1.00	2.50
500-Platinum Edition	14.00	41.00	95.00
501-(1.95)-Collector's Ed. w/die-cut-c	0.40	0.80	2.00
501-(1.50)-Regular Ed. w/mail-poster, diff.-c	0.30	0.60	1.50
502-507: 502-Supergirl-c/story	0.30	0.60	1.50
505-(2.50)-Holo-grafix foil-c ed.	0.50	1.00	2.50
508-Challengers of the Unknown app.	0.30	0.60	1.50
Annual 1 ('87)	0.30	0.60	1.40
Annual 2 ('90)-Lobo app.	0.40	0.80	2.00
Annual 3 ('91, 2.00)-Armageddon 2001	0.40	0.80	2.00
Annual 4 ('92, 2.50)-Guy Gardner/Lobo c/story			2.50
	0.50	1.00	2.50
Annual 5 ('93, 2.50)-Bloodlines Earthquake	0.50	1.00	2.50

ADVENTURES OF THE FLY (The Fly #1-6; Fly Man #32-39)
Aug, 1959-No. 30, Oct, 1964; No. 31, May, 1965
Archie Publications, Radio Comics

1-Shield app.; origin The Fly; S&K c/a	50.00	140.00	335.00	+ H
2-Wilsumson, S&K	26.00	78.00	185.00	+ H
3-Origin retold	19.00	58.00	135.00	+ H
4-S&K-c; Powell-a; Shield x-over	11.00	34.00	80.00	
5-10: 7-1st S.A. app. Black Hood. 8-1st S.A. app. Shield (also in #9)				
	7.40	22.00	52.00	
11-13: 15-20: 20-Origin Flygirl retold	4.60	14.00	32.00	
14-Intro & origin Flygirl	6.40	19.00	45.00	
21-30: 30-1st S.A. app. Comet	3.10	9.00	22.00	
31-Black Hood, Shield, Comet app.	3.60	11.00	25.00	

ADVENTURES OF THE JAGUAR, THE
Sept, 1961-No. 15, Nov, 1963
Archie Publications (Radio Comics)

1-Origin & 1st app. The Jaguar	16.00	47.00	110.00
2, 3: 3-Last 10¢ issue	7.90	24.00	55.00
4-6: Catgirl app.	5.70	17.00	40.00
7-10	4.00	12.00	28.00
11-15: 13, 14-Catgirl, Black Hood app.	3.10	9.00	22.00

AGE OF THE REPTILES
Nov, 1993-No. 4, 1994 (2.50, color, limited series)
Dark Horse Comics

1	0.50	1.00	2.50

AGENT THREE-ZERO
Sept, 1993-Present (3.95, color, 52 pgs.)
Gallsnovelts,Inc
1-Polybagged w/card & mini-poster 0.80 1.60 4.00

AKIRA
Sept, 1988-No. 37, 1993 (3.50, color, deluxe)
Epic Comics

1	2.10	6.00	15.00
1, 2-2nd printings	0.70	1.40	3.50
2	1.50	3.80	9.00
3-5	1.30	3.10	7.50
6-15	0.90	2.30	5.50
16-33: 17-Begin 3.95-c	0.70	1.40	3.50
34, 35-(4.95-c)	1.00	2.00	5.00

ALBEDO
Apr, 1983-No. 14, Spring, 1989 (B&W)
Thoughts And Images

0-Yellow cover, 50 copies	6.40	19.00	45.00
0-White cover, 450 copies	5.80	15.00	35.00
0-Blue, 1st printing, 500 copies	1.70	5.00	12.00
0-Blue, 2nd printing, 1000 copies	1.30	3.30	8.00
0-3rd print	0.40	0.80	2.00
0-4th print	0.20	0.50	1.20
1-Dark red: 1st app. Usagi Yojimbo	1.50	3.80	9.00
1-Bright red	1.50	3.80	9.00
2	1.00	2.50	6.00
3-14	0.40	0.80	2.00

ALIEN LEGION: BINARY DEEP
1993 (3.50, color, one-shot, 52 pgs.)
Epic Comics (Marvel)
nn-With bound-in trading card 0.70 1.40 3.50

ALIENS, THE (Captain Johner and...)(Also see Magnus Robot Fighter)
Sept-Dec, 1967; No. 2, May, 1982
Gold Key
1-Reprints from Magnus #1,3,4,6-10, all by Russ Manning

	2.10	6.00	15.00
2-Reprints from Magnus #1 by Manning	0.80	1.60	4.00

ALIENS (Also see Dark Horse Presents #24)
May 1988-No. 6, July, 1989 (1.95, B&W, mini-series)
Dark Horse Comics

1-1st appearance Aliens in comics	4.70	14.00	33.00
1-Second printing	1.50	3.80	9.00
1-Third - Sixth printings	0.40	0.80	2.00
2	3.40	10.00	24.00
2-Second printing	0.80	1.60	4.00
2-Third printing	0.40	0.80	2.00
3	1.70	5.00	12.00
4	1.30	3.30	8.00
5, 6	1.00	2.50	6.00
3-6: 2nd printings	0.40	0.80	2.00
ALIENS MINI COMIC 1 (2/89, 4x6")-Included in Aliens Portfolio	1.70	4.20	10.00
Aliens Platinum Edition (See Dark Horse Presents...)			

ALIENS
V2 #1, Aug, 1989-No. 4, 1990 (2.25, color, mini-series)
Dark Horse Comics

V2 #1	1.70	5.00	12.00
V2 #1- 2nd printing ('90, 2.25)	0.50	0.90	2.25
2-4	1.00	2.50	6.00

ALIENS: COLONIAL MARINES
Jan,1993-No. 12, 1993 (2.50, color, limited series)
Dark Horse Comics

1-7	0.50	1.00	2.50

ALIENS: EARTH WAR
June, 1990-No. 4, Oct, 1990 (2.50, color, limited series)
Dark Horse Comics

1-Sam Kieth-a(p) in all	1.70	4.20	10.00
1-2nd print	0.50	1.00	2.50
2	1.30	3.30	8.00
3, 4	1.10	2.70	6.50

ALIENS: GENOCIDE
Nov, 1991-No. 4, Feb, 1992 (2.50, color, mini-series)
Dark Horse Comics
1-4: Suydam painted-c 0.50 1.00 2.50

ALIENS: HIVE
Feb, 1992-No. 4, May, 1992 (2.50, color, mini-series)
Dark Horse Comics
1-4: Kelley Jones-c/a in all 0.50 1.00 2.50

ALIENS: LABYRINTH
Sept, 1993-No. 4 (2.50, color, mini-series)
Dark Horse Comics
1-3: 1-Painted-c 0.50 1.00 2.50

ALIENS/PREDATOR: THE DEADLIEST OF THE SPECIES
July, 1993-No. 12, 1994 (2.50, color, limited series)
Dark Horse Comics

1-3: Bolton painted-c; Guice-p	0.50	1.00	2.50
1-Embossed foil platinum ed. no price/no ads	4.30	13.00	30.00

ALIENS: ROGUE
Apr, 1993-No. 4, July, 1993 (2.50, color, mini-series)
Dark Horse Comics

1-4	0.50	1.00	2.50

ALIENS: SACRIFICE
May, 1993 (4.95, color, one-shot, 52 pgs.)
Dark Horse Comics
nn-Peter Milligan scripts; painted-c/a 1.00 2.00 5.00

ALIENS: SALVATION
Nov, 1993 (4.95, color, one-shot)
Dark Horse Comics
nn-D. Gibbons script 1.00 2.00 5.00

ALIENS VS. PREDATOR (See Dark Horse Presents #36)
June, 1990-No. 4, Dec, 1990 (2.50, mini-series, color)
Dark Horse Comics

1	1.70	5.00	12.00
1-2nd printing	0.50	1.00	2.50
0 (July, 1990, 1.95) r/DHP 34-36	2.10	6.00	15.00
2, 3	1.50	3.80	9.00
4-Dorman / painted-c	1.00	2.00	5.00

ALIEN 3
June, 1992-No. 3, Aug, 1992 (2.50, color, mini series)
Dark Horse Comics

1-3	0.50	1.00	2.50

ALIEN WORLDS
Dec, 1982-No. 9, Jan, 1985
Pacific Comics/Eclipse

1	0.30	0.60	1.50
2-9: 2, 4-Dave Stevens-c/a	0.20	0.40	1.00
3-D No. 1-Art Adams 1st pub. art	0.50	1.20	3.00

ALL AMERICAN MEN OF WAR
No. 127, Aug-Sept, 1952-No. 117, Sept-Oct, 1966
National Periodical Publications

127 (1952)	60.00	190.00	445.00	H
128 (1952)	40.00	130.00	305.00	H
2 (12-1/52-53) - 5	36.00	107.00	250.00	H
6-10	21.00	64.00	150.00	H
11-18: Last pre-code issue	20.00	59.00	138.00	H
19-28	14.00	41.00	95.00	H
29, 30, 32-Wood-a	15.00	45.00	105.00	H
31, 33-40	11.00	32.00	75.00	H
41-50	8.60	26.00	60.00	H
51-66	6.40	19.00	45.00	H
67-1st app. Gunner & Sarge; series begins	11.00	34.00	80.00	H
68-70	6.30	19.00	44.00	H
71-80	4.00	12.00	28.00	H
81, 83-86: 87-1st app H.Tank 88-Last 10¢ issue				
	2.90	9.00	20.00	H
82-Johnny Cloud begins	5.00	15.00	35.00	H
89-100: 91-1st Haunted Tank cover	2.60	8.00	18.00	H
101-117: Johnny Cloud app. 111,115 & 117	1.80	5.00	12.50	H

ALL-STAR SQUADRON
Sept, 1981-No. 67, Mar, 1987
DC Comics

1-46, 48-67	0.20	0.40	1.00
47-McFarlane-a (1st full story)	0.60	1.20	3.00
Annual 1-3 (11/82-9/84)	0.20	0.40	1.00

ALL-STAR WESTERN (Weird Western Tales #12 on)
Aug-Sept, 1970-No. 11, Apr-May, 1972
National Periodical Publications

Adventures of Superman #464
© DC

Amazing Spider-Man #9
© MEG

1	1.70	4.20	10.00	H
2-El Diablo by Morrow begins	0.70	1.40	3.50	H
3-8; 3-Origin El Diablo	0.70	1.40	3.50	H
9-Frazetta a (r), 3 pgs.	1.00	2.00	5.00	H
10-1st app. Jonah Hex (2-3/72)	8.60	26.00	60.00	H
11-2nd app. Jonah Hex	3.60	11.00	25.00	H

ALPHA FLIGHT (See X-Men #120, 121)
Aug, 1983-Present (#52 on are direct sale)
Marvel Comics Group

1-(52 pgs.)-Byrne-a begins; Wolverine cameo	0.50	1.00	2.50
2-12: 12-Double size	0.40	0.70	1.75
13-Wolverine app.	2.90	2.30	7.50
14-16: 16-Wolverine cameo	0.30	0.50	1.25
17-X-Men x-over; Wolverine cameo	0.90	1.80	4.50
18-28: Last Byrne issues	0.30	0.50	1.25
29-32, 35-49	0.20	0.40	1.00
33, 34-Wolverine app. 34-Origin retold	0.90	2.30	5.50
50-Double size	0.30	0.50	1.25
51-Jim Lee's 1st work at Marvel	1.30	3.10	7.50
52, 53: Wolverine; 53-Lee/Portacio-a	0.80	1.60	4.00
54, 63, 64-No Jim Lee art	0.20	0.40	1.00
55-62: Jim Lee art(p)	0.60	1.20	3.00
65-74, 76-88: 74-Wolverine, Spider-Man	0.30	0.50	1.25
75-(1.95, 52 pgs.)	0.40	0.70	1.75
87-90: Wolverine app.; Jim Lee-c	1.00	2.00	5.00
91-99, 101-105, 107-119,121-128	0.30	0.60	1.50
100-(2.00, 52 pgs.) Avengers app.	0.40	0.70	1.75
106-Northstar revelation issue	0.80	1.60	4.00
106-2nd printing	0.40	0.70	1.75
120-(2.25)-Polybagged w/poster	0.40	0.80	2.00
129-(1.75)	0.40	0.70	1.75
Annual 1 (9/86, 1.25)	0.30	0.60	1.50
Annual 2-(12/87, 1.25)	0.30	0.50	1.25
Special V2#1 (6/92, 2.50)-Wolverine-c/s	0.50	1.00	2.50

AMAZING ADULT FANTASY
(Amazing Advs. No. 1-6; Amazing Fantasy No. 15)
No. 7, Dec, 1961-No. 14, July, 1962
Marvel Comics Group (AMI)

7-Ditko-c/a in all	40.00	110.00	255.00 + H
8-Last 10¢ issue	29.00	88.00	205.00 + H
9-13	26.00	79.00	185.00 + H
14-Prof. X prototype	29.00	86.00	200.00 + H

AMAZING ADVENTURES (Amazing Adult Fantasy #7 on)
June, 1961-No. 6, Nov, 1961
Marvel Comics Group (AMI)

1-Origin Dr. Droom (1st Marvel Super-Hero) Ditko & Kirby art in all	80.00	230.00	535.00 + H
2	40.00	120.00	275.00
3-6: 6-Last Dr. Droom	32.00	96.00	225.00

AMAZING ADVENTURES
Aug, 1970-No. 39, Nov, 1976
Marvel Comics Group

1-Inhumans (by Kirby in 1-4, ends #10) & Black Widow (ends #8) double feature begins	2.10	6.00	15.00
2-4	1.00	2.00	5.00
5-8: N. Adams-a	1.20	2.90	7.00
9, 10: 9, 10-Magneto app.	1.00	2.00	5.00
11-New Beast begins (1st app.), ends #17	1.70	4.20	10.00 H
12-17: 13-Brotherhood of Evil Mutants app.	1.20	2.90	7.00 H
18-1st app. Killraven, N. Adams-a	1.70	5.00	12.00 H

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19-39	0.70	1.40	3.50	H

AMAZING ADVENTURES
Dec, 1979-No. 14, Jan, 1981
Marvel Comics Group

V2#1-Reprints X-Men 1, 38	0.80	1.60	4.00
2-14: Early X-Men reprints	0.60	1.20	3.00

AMAZING CHAN & THE CHAN CLAN, THE (TV)
May, 1973-No. 4, Feb, 1974 (Hanna-Barbera)

1	1.70	4.20	10.00
2-4	1.00	2.50	6.00

AMAZING FANTASY (Formerly Amazing Adult Fantasy)
No. 15, Aug, 1962 (Sept, 1962 in indicia)
Marvel Comics Group (AMI)

15-Origin & 1st app. Spider-Man; 1st app. Aunt May & Uncle Ben	1120.00	3,360.00	12,850.00 H

AMAZING SPIDER-MAN, THE (See Giant-Size Spider-Man)
March, 1963-Present
Marvel Comics Group

1-Origin retold; Ditko-c/a #1-38	900.00	2,700.00	9,600.00 + H
1 (Golden Records Reprint) (with Golden Records (1966)	9.00 22.00	33.00 64.00	75.00 H 150.00 H
2-1st app. The Vulture	200..00	600.00	2,000.00 H
3-1st app. Doc Octopus	125.00	375.00	1,125.00 H
4-Origin & 1st app. The Sandman	104.00	312.00	935.00 + H
5-Dr. Doom app.	100.00	300.00	815.00 + H
6-1st app. Lizard	100.00	310.00	715.00 + H
7, 8, 10: 8-Early FF backup story	70.00	200.00	465.00 + H
9-Origin & 1st app. Electro	70.00	220.00	515.00 + H
11, 12	40.00	110.00	265.00 H
13-1st app. Mysterio	50.00	150.00	360.00 + H
14-1st app. the Green Goblin (Norman Osborn); Hulk x-over	140.00	410.00	965.00 + H
15-1st app. Kraven The Hunter; 1st mention of Mary Jane Watson (not shown)	40.00	130.00	310.00 + H
16-1st Daredevil x-over (yellow costume)	31.00	94.00	220.00 + H
17-2nd app. Green Goblin (c/s)	60.00	170.00	390.00 H
18-1st app. Ned Leeds (later Hobgoblin)	33.00	99.00	230.00 H
19-Sandman app.	27.00	81.00	190.00 H
20-1st app. & origin The Scorpion	33.00	99.00	230.00 H
21-2nd app. The Beetle (see Str. Tales#123)	21.00	64.00	150.00 H
22-1st app. Princess Python	19.00	58.00	135.00 H
23-3rd app. Green Goblin (C&S)	34.00	101.00	235.00 H
24	18.00.	54.00	125.00 H
25-1st app. Mary Jane Watson (cameo) (face not shown, but introduced as Mary Jane)	22.00	66.00	155.00 H
26-4th app. Green Goblin; 1st Crime Master	25.00	75.00	175.00 H
27-5th app. Green Goblin	23.00	69.00	160.00 H
28-Origin/1st app. Molten Man	30.00	90.00	210.00 + H
29, 30	16.00	49.00	115.00 H
31-38: 31-Intro Harry Osborn (later becomes 2nd Gr. Goblin), Gwen Stacy, & Prof. Warren. 38-Last Ditko issue; 2nd app. Mary Jane Watson (cameo, face not shown, 7/66)	13.00	39.00	90.00 H
39-Green Goblin-c/s; id revealed	16.00	49.00	115.00 H
40-Origin Green Goblin (1st time told)	26.00	79.00	185.00 + H
41-1st app. Rhino	11.00	32.00	75.00 H
42-3rd app. Mary Jane Watson (cameo, last 2 panels) (1st time her face is shown) (11/66)	11.00	32.00	75.00 H
43-49	7.10	21.00	50.00 H
50-Intro Kingpin (7/67)	34.00	101.00	235.00 H
51-2nd app. of Kingpin	13.00	39.00	90.00 H
52-60: 56-Intro Capt. George Stacy	5.70	17.00	40.00 H
61-74: 74-Last 12¢ issue	4.90	15.00	34.00 H
75-89, 91-93, 95, 99: 84, 85-Kingpin-c/s	4.00	12.00	28.00 H
90-Death of Capt. Stacy	4.90	15.00	34.00 H
94-Origin retold	6.40	19.00	45.00 H
96-98: Drug books not approved by CCA; Green Goblin storyline. 97, 98- Green Goblin-c	8.60	26.00	60.00 H
100-Anniversary issue (9/71)	18.00	54.00	125.00 H
101-Intro/1st app. Morbius; last 15¢ issue	20.00	60.00	140.00 H
101-2nd printing (9/92, silver ink)	0.40	0.80	2.00 H
102-Origin Morbius (52 pgs., 25¢-c)	14.00	43.00	100.00 H
103-118	2.60	8.00	18.00 H
119, 120-Spider-Man vs. Hulk	4.30	13.00	30.00 H
121-Green Goblin kills Gwen Stacy	9.00	33.00	75.00 H
122-Death of Green Goblin	14.00	43.00	100.00 H
123-128	2.60	8.00	18.00 H
129-1st app. The Punisher (2/74)	40.00	120.00	275.00

130-133, 138-160; 131-Last 20¢ issue 1.70 5.00 12.00 H
134-Punisher cameo app. (7/74) 3.10 9.00 22.00
135-2nd full Punisher app. (8/74) 9.00 28.00 65.00
136-Re-intro Green Goblin (Harry Osborn) 4.30 13.00 30.00 H
137-Green Goblin c/s (Harry Osborn) 2.10 6.00 15.00
161-Punisher (cameo) 1.70 5.00 12.00
162-Punisher, Nightcrawler app. 3.10 9.00 22.00
163-173, 181-190; 181-Origin retold 1.20 2.90 7.00
174, 175-Punisher app. 2.60 8.00 18.00
176-180 Green Goblin app. 1.70 5.00 12.00
191-193, 195-199, 203-208, 210-219 1.00 2.50 6.00
194-1st Black Cat 1.70 5.00 12.00
200-Giant origin issue 2.90 9.00 20.00
201, 202-Punisher app. 3.10 9.00 22.00
209-Origin & 1st app. Calypso 1.30 3.80 8.00
220-237: 225-Foolkiller c/story (2/82) 1.00 2.50 6.00
238-1st app. Hobgoblin (Ned Leeds) (3/83) (w/Tattooz card inlcd) 9.00 28.00 65.00 H
239-Without Tattooz 3.60 11.00 25.00
239-1st Hobgoblin/Spidey battle (2nd app.) 5.00 15.00 35.00
240-243, 246-248 1.00 2.50 6.00
244-Hobgoblin cameo 1.50 3.80 9.00
245-Lefty Donovan w/Hobgoblin powers battles Spider-Man (10/83) 2.00 6.00 14.00
249-251-Hobgoblin/Spidey battle storyline 1.70 5.00 12.00
252-1st app. black costume for Spidey (5/84) 3.60 11.00 25.00
253-1st app. The Rose 1.20 2.90 7.00
254-Jack O'Lantern app. 1.00 2.00 5.00
255, 263, 264, 266-273, 277-280, 282, 283: 279-Jack O'Lantern c/s; 282-X-Factor x-over 0.70 1.40 3.50
256-1st app. Puma 0.80 1.60 4.00
257-2nd app. Puma; Hobgoblin cameo 1.50 3.80 9.00
258-Hobgoblin app. (minor) 1.70 5.00 12.00
259-Full Hobgoblin app.; origin M. J. Watson 2.10 6.00 15.00
260-Hobgoblin-s 1.50 3.80 9.00
261-Hobgoblin-c/s 1.70 4.20 10.00
262-Spider-Man unmasked 1.00 2.50 6.00
265-1st app. Silver Sable 1.90 6.00 13.00
265-Silver ink 2nd printing 0.60 1.20 3.00
274-Zarathos (Spirit Of Vengeance) app. (3/86) 0.80 1.60 4.00
275-(52 pgs.)-c/origin by Ditko ; Hobgoblin-c/s 1.70 5.00 12.00
276-Hobgoblin story 1.50 3.80 9.00
281-Hobgoblin battles Jack O'Lantern 1.70 4.20 10.00
284-Punisher cameo app., Gang War begins, ends #288; Hobgoblin c/s 1.50 3.80 9.00
285-Punisher app.; minor Hobgoblin app. 2.60 8.00 18.00
286-Hobgoblin-c/app. (minor) 1.00 2.50 6.00
287-Hobgoblin app. (minor) 1.00 2.50 6.00
288-Hobgoblin full app. 1.30 3.30 8.00
289-(1.25, 52 pgs.)-Death of Ned Leeds (1st Hobgoblin); Macendale (Jack O'Lantern) becomes new Hobgoblin 3.10 9.00 22.00 H
290-292 0.90 1.80 4.50
293, 294-Parts 2 & 5 of Kraven story 1.30 3.30 8.00
295-297 0.90 2.30 5.50
298-Todd McFarlane-c/a begins; 1st app. (cameo) Eddie Brock who becomes Venom (not in costume) 5.00 15.00 35.00 H
299-1st app. (cameo) Venom in costume 2.90 9.00 20.00 H
300-(52 pgs.)-Last black costume; 1st full Venom story 7.60 24.00 55.00 H
301-305 2.10 6.00 15.00
306-311, 313, 314 1.70 4.20 10.00
312-Hobgoblin battles Green Goblin 2.90 9.00 20.00
315-317: Venom app. 2.60 8.00 18.00 + H
318-323, 325: 319-Biweekly begins 1.20 2.90 7.00
324-Sabretooth app.; McFarlane-c (no art) 1.70 5.00 12.00
326, 327, 329-No McFarlane 0.70 1.40 3.50
328-Hulk app., last McFarlane-a 1.70 4.20 10.00
330, 331: Punisher app. 0.80 1.60 4.00
332, 333-Venom-c/s 1.30 3.10 7.50 H
334-336, 338-343 0.50 1.00 2.50
337-Hobgoblin app. 0.70 1.40 3.50
344-1st app. Cletus Kasady (Carnage) 1.40 3.50 8.50 H
345-1st full app. Cletus Kasady 1.60 5.00 11.50 H
346, 347-Venom app. 1.60 4.00 9.50 H
348, 349, 351-359 0.40 0.80 2.00
350-(1.50, 52 pgs.) 0.60 1.20 3.00
360-Carnage cameo 1.20 2.90 7.00 H
361-Intro Carnage 2.30 7.00 16.00 H
361-2nd printing (1.25-c) 0.40 0.80 2.00
362, 363-Carnage & Venom-c/s 1.40 3.50 8.50 H
362-2nd printing 0.30 0.60 1.50
364, 366-374,376-386; 373-Venom back-up 374-Venom-c/s 376-Cardiac app. 378-Maximum Carnage, part 3. 381, 382-Hulk app. 383-The Jury app. 384-Venom/Carnage app. 0.30 0.50 1.25
365-(3.95)-Hologram-c, pull-out poster; 1st app Spider-Man 2099 1.00 2.50 6.00 H
375-(3.95)-Holo-grafx-c; Vs. Venom-c/s 0.90 2.30 5.50 H
Annual 1-('64)-1st Sinister Six; new 41 pg. story 40.00 130.00 300.00 + H
Annual 2-('65)-New Doctor Strange story (early) 16.00 48.00 115.00 + H
Special 3-(11/66)-Avengers vs Hulk x-over 5.70 17.00 40.00 H
Special 4-(11/67)-Spidey Battles Human Torch (new 41 pg. story) 6.40 19.00 45.00 H
Special 5-(11/68)-Peter Parker's parents; New 40 pg. Red Skull story 7.10 21.00 50.00 H
Special 6-(11/69)-r/41 pg. Sinister Six story from Annual #1 2.60 8.00 18.00 H
Special 7-(12/70)-All reprints 2.60 8.00 18.00 H
Special 8-(12/71)-All reprints 2.60 8.00 18.00 H
King Size 9-(1973)-r/Spec. Spider-Man magazine (Green Goblin c/s, 40 pgs re-edited from orig. 58 pgs) 2.60 8.00 18.00 H
Annual 10-12 (1976-78)-All new-a 1.20 2.90 7.00
Annual 13 ('79)-John Byrne-a 1.30 3.30 8.00
Annual 14 ('80)-Miller-c/a 1.50 3.80 9.00
Annual 15 ('81)-Punisher app., Miller-c/a 3.10 9.00 22.00
Annual 16-20 (1982-86) 1.00 2.50 6.00
Annual 21 ('87)-Wedding issue; direct sale 1.30 3.30 8.00
Annual 21 ('87)-Wedding issue; newsstand 1.30 3.30 8.00
Annual 22 ('88)-Evolutionary War 1.30 3.30 8.00
Annual 23 ('89)-Atlantis Attacks; Liefeld-p 1.00 2.50 6.00
Annual 24 ('90; 2.00) 0.70 1.40 3.50
Annual 25 ('91, 2.00)-1st solo Venom story 1.30 3.30 8.00 H
Annual 26 ('92, 2.25)-New Warriors-c/story; Venom solo story, cont'd in Spect. S-M Ann. #12 1.00 2.00 5.00 H
Annual 27-('93, 2.95)-Polybagged w/card 0.60 1.20 3.00
Skating on Thin Ice 1-('90, 1.25, Canadian) 0.80 1.60 4.00
Skating on Thin Ice 1-(2/93, 1.50, American) 0.30 0.60 1.50
Double Trouble 2-('90, 1.25, Canadian) 0.60 1.20 3.00
Double Trouble 2-(2/93, 1.50, American) 0.30 0.60 1.50
Hit and Run 3-('90, 1.25, Canadian)-Ghost Rider-c/s 0.60 1.20 3.00
Hit and Run 3-(2/93, 1.50, American) 0.30 0.60 1.50
Chaos in Calgary 4-(2/93, 1.50, American) 0.30 0.60 1.50
Giveaways: See Overstreet Price Guide listings

AMERICAN, THE
July, 1987-No. 9, 1989 (1.75, B&W)
Dark Horse Comics
1-(1.50) 1.00 2.00 5.00
2 0.70 1.40 3.50
3-5 0.50 1.00 2.50
6-9 0.40 0.70 1.75
American Collection (B&W, 5.95) 1.00 2.50 6.00
Special 1 ('90, 2.25) 0.50 0.90 2.25

AMERICA'S BEST TV COMICS
H 1967 (Giant Size, 68 pgs., 25 cent one shot)
American Broadcasting Company
H 1-Fantastic Four, Casper, Amazing Spider-Man 5.70 17.00 40.00

ANGEL AND THE APE (Becomes Meet Angel)(See Showcase #77)
Nov-Dec, 1968-No. 6 Sept-Oct, 1969
National Periodical Publications
1 2.90 9.00 20.00
2-6 1.70 5.00 12.00

ANIMAL MAN (See Strange Adventures #180 for 1st app.)
Sept, 1988-Present (Color)
DC Comics
1-Rolland-c on all 2.10 6.00 15.00
2 1.70 4.20 10.00
3, 4 1.00 2.50 6.00
5-10: 6-Invasion tie-in 0.80 1.60 4.00
11-20 0.60 1.20 3.00
21-26: 26-Last Grant Morrison scripts 0.50 1.00 2.50
27-49, 51-55, 57-59 0.40 0.70 1.80
50-(2.95, 52 pgs.)-Last issue by Tom Veitch 0.60 1.20 3.00
56-(3.50, 68 pgs.) 0.70 1.40 3.50
60-66: 60-Begin 1.95-c 0.40 0.80 2.00
Annual 1 (3.95,'93)- Children's Crusade Pt. 3 0.80 1.60 4.00

ANTHRO (See Showcase #74)
July-Aug, 1968 - No. 6, July-Aug, 1969
National Periodical Publications
1 4.30 13.00 30.00
2-6 2.30 7.00 16.00

ANYTHING GOES
Oct, 1986-No. 6, 1987 (Mini-series)
Fantagraphics Books
1-Flaming Carrot app. 0.60 1.20 3.00
2-4, 6 0.40 0.80 2.00
5-TMNT app., 2nd time in color 0.60 1.20 3.00

APPLESEED
Sept, 1988-Book IV #4, Aug, 1991 (B&W)
Eclipse International
1 1.70 5.00 12.00
2-4 0.60 1.20 3.00
Book II, 1-5 (7/89) 0.60 1.10 2.75
Book III Vol. 1-4 0.60 1.10 2.75
Book III Vol. 5 (3.50-c) 0.70 1.40 3.50
Book IV #1-4 (1/91- 8/91, 3.50-c) 0.70 1.40 3.50

AQUAMAN (See Adventure #260, Detective #293 & Showcase #30-33)
Jan-Feb, 1962-No. 63, Aug-Sept, 1978
National Periodical Publications/DC Comics
1-Intro Quisp 29.00 95.00 285.00
2 17.00 51.00 120.00
3-5 12.00 36.00 85.00
6-10: 9-Sea Devils app. 8.60 26.00 60.00
11-20 6.40 19.00 45.00
21-32, 34-40 4.00 12.00 28.00
33-Intro Aqua-Girl (see Adv. 266) 5.70 17.00 40.00
41-47, 49 1.70 5.00 12.00
48-Origin reprinted 2.30 7.00 16.00
50-52: Deadman by N. Adams 3.10 9.00 22.00
53-56: 56-(3-4/71) 1.20 2.90 7.00
57-63: 57-(8-9/77) 58-Origin retold 0.90 1.80 4.50

AQUAMAN
Feb, 1986-No. 4, May, 1986 (Mini series)
DC Comics
1 0.80 1.60 4.00
2-4 0.50 1.00 2.50
Special 1 ('88, 1.50) 0.40 0.80 2.00

AQUAMAN
Dec, 1991-No. 13, Dec, 1992 (1.00/1.25, color)
DC Comics
1-5: (1.00) 0.20 0.40 1.00
6-13: (1.25) 0.30 0.50 1.25

AQUAMAN: TIME & TIDE
Dec, 1993-No. 4, Mar, 1994 (1.50, color, mini-series)
DC Comics
1, 2-Peter David scripts. 1-Origin begins 0.30 0.60 1.50

ARCANA
1993 (3.95, color)
DC Comics
Annual 1-Children's Crusade story 0.80 1.60 4.00

Aquaman #12
© DC

TRADING CARD PRICE GUIDE INTRODUCTION

Welcome to the Overstreet Trading Card Price Guide, a regular feature of Overstreet's Comic Book Monthly. CBM will keep you current on all of the hottest comic and media related cards in the "Marketplace"... as well as those newly introduced! You can depend on the Overstreet Card Guide to provide accurate values for current non-sports cards. That's because the prices shown here are averages of genuine dealer retail prices, not estimates! The pricing information is compiled from data supplied by our **Board Of Advisors** (listed at the beginning of the trading card section). You will note that this compilation lists prices for card sets, singles, specialty cards, and even unopened boxes when warranted. We have not itemized every card single, per the opinions of our advisors. We concur with their view... namely that most cards are assigned an average price for all cards in that set. Where single card prices do differ (e.g. specialty cards), card prices are listed separately. Prices often vary on certain individual cards within a set. As most collectors know, this is due to the popularity of a specific character, regionally specific market pressures, and/or the pressures of simple supply and demand. Collectors should take this into consideration when pricing cards.

All suggestions and criticism are welcome and your input is important to us! If you'd like to lend a hand in making the Overstreet Card Price Guide the most reliable card price guide ever published, send your comments to: Overstreet Publications, P.O. Box 2610, Cleveland, TN 37320 or FAX us at (615) 479-8156.

The whole idea of collecting cards is, first and foremost, to have FUN! Card collecting is, after all, a hobby. The problems start when new collectors forget this most basic principle.

When an attempt is made to turn the hobby into a "Get-rich-quick" scheme, financial "disaster" is always close behind. People who get into card collecting exclusively for monetary reasons almost always loose in the long run.

Trading cards have been around for a long time, longer even than comic books or comic strips. In fact, cards were issued as far back as the Civil War era. For the most part, this Price Guide deals with non-sports cards from the mid 1960s to the present. This is what most collectors are primarily interested in. Overstreet Publications projects that if interest in new cards continues to increase at present rates, demand for older pre 1960s cards will escalate as well. With each issue of Overstreet's CBM, new information and prices will be added. If you have trading card data and information, please send it to us. Card Data, Overstreet Publications, P. O. Box 2610, Cleveland, TN 37320 (or FAX us at (615) 479-8156. All new data and corrections to existing data is much appreciated!

HOW DO I START COLLECTING?

(1) First, collect cards that you enjoy! (2) Set a budget for yourself and keep within that budget. The wonderful thing about collecting trading cards is there are so many varieties to choose from. There have been so many different card sets published over the past thirty years that it is relatively easy to find some that you like and fits into your budget.

WHERE CAN I GET CARDS?

There are several different places to acquire trading cards: (1) Comic book and Sports card retailers. In most cases, they carry many of the recently released sports and non-sports cards. (2) Local swap meets and flea markets. (3) Many cities hold monthly sports card and non-sports card shows and conventions. (4) Mail order dealers. Because the overhead costs associated with selling at a card show or swap meet are lower than at a regular retail store, a collector may find some material at lower prices. Another factor to consider is the element of competition. Dealers who set up at swap meets and card conventions often experience greater competition than shops, and therefore sometimes offer lower prices in order to more successfully compete. The advantage of shopping at a retail store is that they usually have a better assortment of non-sports cards sets and chase cards. Many retail stores will also hold cards or put them on a layaway plan for regular customers. These services are less likely to be offered by swap meet or card show dealers. Also, shops have greater accessibility via regular hours. Usually collectors take advantage of both.

HOW DO I BUY, SELL, & TRADE?

Buying - Buying cards is not an exact science. Prices can vary from dealer to dealer. The best thing to do is to shop around until you find a dealer that you are comfortable with and can trust. Never be afraid to bargain on the price of a card or set of cards. The worst thing that can happen is that the dealer will say no. In many cases, a dealer may make a counter offer which is lower than their original asking price. This principle applies to both retail stores as well as convention dealers. It is important to remember though, that the retail stores have more bills to pay (higher overhead), so don't be disappointed if you are not always successful with your offer. If you don't feel comfortable with a price, just say "thanks" and try another location.

Trading - Trading non-sports cards with other collectors can be as fun as trading sports cards. When trading, it seems to work well to trade "retail for retail". In other words, if you have a set of cards worth twenty dollars in the Overstreet Price Guide, trade for cards worth the same amount. Other factors can come into play that can change or otherwise affect this rule, but, for the most part, it's a good way to develop your trading skills. Trading cards with a dealer can be a little more complicated. Usually, dealers will trade for about fifty to sixty percent of the value of the card or set of cards. For example, if a card set is retailing for ten dollars, the dealer may offer a trade value of five or six dollars for that set. Think about your deal ahead of time and remember your right to say no if you don't like the deal, just the way dealers have a right to say no when they don't like a trade that's being offered. And don't forget the option of making a counter offer. Often the price that is finally agreed to is somewhere inbetween your ideal price and the dealer's ideal price!

Selling - The best way to sell cards is by attending card conventions as a dealer. If selling at a card convention is not your cup of tea then you can sell cards to a dealer. Selling cards to dealers will get you from twenty to fifty percent of the card or card set's value. That twenty dollar card set is worth ten to a dealer TOPS. It's always best to try and trade instead of out right sell a card. You will get more value out of the cards that way.

PROTECTION & STORAGE

Like comic books, it is important to store cards in a protective environment. Cards can be damaged by the same things that can damage comic books. With this in mind, remember to store your cards in a cool dry place. Cards can fade and turn yellow or brown if exposed to sunlight and certain types of fluorescent lights. Store cards out of the light. To keep cards from bending or getting rounded corners, place them into plastic, non-acid, "nine-card-sheets". 100, 200, 500, and 1000 count cardboard boxes or plastic cases are also a good way to store large quantities of cards and are less expensive than plastic sheets. These are available at any sports card shop.

THE "CHASE" IS ON!

Over the past thirty years, the subject matter for non-sports and entertainment cards has been primarily based upon the television and movie industry. These cards featured actual scenes from the TV show or movie. The buyer had only one thing to collect, so card collecting wasn't very difficult. In the 1970s, a bonus was added to each pack of cards; a sticker. This marketing strategy was designed to motivate the buyer to purchase more packs. Now there are two sets that need completing, cards *and* stickers. This wasn't difficult because every pack of cards had at least one sticker. Eventually the buyer obtained enough cards to complete the set. This continued until Impel and Upper Deck revolutionized the non-sports industry by including a special card found only in a few packs. This was a hologram and became known as the "chase" card. "Chase" cards were different, special, *and* harder to get. Their inclusion into selected packs of cards motivated buyers to a purchasing frenzy. Because less of these cards were available, the prices escalated. No longer did the average buyer purchase a pack to put a set together. Instead they purchased packs to try and find the chase card. In fact, making sets of cards became merely a byproduct of the process of "chase" card acquisition... trying to get all the chase cards became the primary collecting goal!

GRADING AND PRICING

Grading and pricing cards is much like grading and pricing comic books. Some elements of value are: (1) Condition - The higher the better. (2) Subject Matter - The more popular the more in demand and the more in demand the higher the value. (3) Quantity Printed - Limited print runs mean less cards to go around. (4) Age - Older cards are generally harder to find and therefore more valuable. The condition of a card is among the most important factor in determining the price, but it is in no way absolute. For example, a card in a lower grade that is popular and hard to find can, and many times will, command a higher price than what is listed in a price guide, whereas, a mint set of an unpopular card could be worth less than the price listed. It is up to you, as the collector, to determine the price you are willing to pay for a given card or set. Remember that grading is not an exact science and the grading scale below should be used as a starting point. Older cards prior to 1970 can be adjusted upwards 5%-10% if they are in excellent condition or higher.

Grades & Their Values

Mint (MT) - A card with no defects whatsoever. All corners are sharp, the color is vibrant with the original gloss. No printing defects such as off centering of color should be visible. Card should be sharp and in focus. 100%

Near Mint (NM) - A card with any one of the following minor flaws: a corner with slight wear, slightly off centered. No color loss or yellowing should be visible. Can have a very minor focus imperfection. 75%-95%

Excellent (EX) - A card with any two of the following minor flaws: slight wear on a corner, slight off centering, the original gloss is diminished, very slight focus imperfection. 50%-75%

Very Good (VG) - A card in this condition may have gloss loss, some yellowing of the borders may be visible, rounding at the corners, pictures can be slightly off focus. 20%-50%

Good (GD) - A card in this condition can have scuffing at the corners and on the face, borders can be uneven and yellowing of the borders is apparent, glossiness is no longer noticeable. 10%-20%

Fair (FR), Poor (PR) - Cards in this condition are usually used for fillers until a better condition card can be found. These cards can have brown and dirty boarders, scuffing, well rounded off corners, water stains, writing and some may even have pieces missing. 2%-10%

Editor's Note: CBM would like to give a special thanks to ***George Borow*** *for writing the initial introduction to this section. George is a nationally recognized collector of non-sports trading cards and was the first Overstreet Trading Card Advisor.*

ADDITIONS & CORRECTIONS

for the Overstreet Non-Sports Trading Card Price Guide are much appreciated! Send your data to:

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TRADING CARD MARKET REPORTS

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Non-sports cards are enjoying a niche in the collector's market that they richly deserve. More and more non-sport card dealers are showing up at comic book shows and conventions shouting the praises and collectibility of non-sport cards and it's just the beginning. The market is still strong and with newer and more innovative cards coming out each month, the sky's the limit on this hobby.

Marvel Masterpieces Series I was heralded as a true ground-breaker in the non-sport card industry with its fantastic art and slick appearance. It was followed up by series two with more and diversified art work and with the added bonus of foil stamping on each card but behold a new card has in my opinion shattered Marvel's grip on the high end market and they are called "Creator's Universe".

Creator's Universe cards, a 100 card set, are simply fantastic. The characters are fresh and well drawn. The cards themselves are well produced with UV coating on both sides. They have used a kind of holo-mirror effect to imprint the names of the characters on the front of the cards which looks a lot better than foil stamping and the reverse side of the cards not only feature more art work but a holo-mirror picture of the character which resembles the Plasm level one cards. The cards are in high demand and I am having trouble keeping my customers supplied with sets and singles.

There are two types of insert cards in this set. They are brightly colored, red, white, and blue, foil embossed cards and a type of chromium card. They sell for $10 to $12 respectively. The collection of the cards is something like Marvel Masterpieces I. You get six cards a pack and you can usually get one set out of a box and if not only a few more cards are needed. The second set will probably be six to twelve cards short. The set itself sell for about $25 and should be added to any serious collection.

Another set of cards that have made their mark recently are the fantasy cards of Roger Dean. Anyone who has seen any number of Yes album covers is familiar with Roger Dean's work. The 90 card set is wonderful and takes the viewer on a series of fantastic journeys from the realm of fantasy to deep space. The inserts are a type of foil card which sell for about $8 each. The $15 set is a nice addition to the fantasy card market.

I would like to hand it to Skybox International for their Return Of Superman gift set. I say gift set because unlike cards placed in a decorated "collector's" tin, the set is nicely displayed in a handsome box like a gift set. The set includes the 100 card set along with the four foil insert cards. A decorative card binder, complete with pages, with Superman on the cover and Doomsday on the back is also included. A special card found only in this set is also displayed and rounds off the visual impact that this set gives off. The set sell for around $75 to $100 depending on the area.

The future of non-sport cards is looking brighter all the time and we can only anticipate what glorious offerings will be coming our way. Don't be surprised at what may pop up next in a pack of cards and if the industry is listening how about a "Gold" card. Well, until next time keep collecting those ever changing non-sport cards and take care.

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Get ready for the wildest collecting ride ever in the non-sports card market. The comics glut during the Summer of 1993 was cheap compared to the estimated 200 card sets being issued in 1994. Typically a more expensive hobby than comic books anyway, card collecting in 1994 will be a bank breaker - just buying a box of each new issue at $30 will cost over $6,000. This doesn't even take into account buying chase cards. By comparison, buying one of each of the 700 or so comics issued last Summer at $3 would run only $2,100. Unlike the 30-50 sets issued just five years ago, it is difficult now just to keep pace. Over 200 new sets will definitely make life interesting. To help get a grip on how to save money in 1994, let's take a look at how the non-sports market works.

The essence of the non-sports cards market is a four-tier distribution network. The first tier in this network is the factory for price and speed. They get a cheap price and get the product first which means serious money for highly anticipated products. They make money on bulk. The tradeoff is that they cannot be selective—they get 20 cases of Marvel Masterpieces and 20 cases of JoJo the Dog-Faced Clown. You can save lots of money by finding these guys at a large show and buying at $1 to $2 over factory cost.

The second tier in the distribution network is mostly sports card dealers and card warehouse buyers dealing on Sports Net (the Net). The Net is rather like an unregulated stock market run by unlicensed brokers. The heavy trading action and price setting are on the Net. It is worth knowing someone with a Net account. They can let you know price trends and the relative scarcity of products as well as some awesome deals.

The third tier in the distribution network is the 10,000 comic shops who buy from direct distributors like Diamond. Some dealers buy at shows and have competitive prices. I advocate supporting your local comic shop but not for paying $12 more a box than necessary. Shop around.

The hobby collector is the fourth and largest tier. Look at mail-order ads in card and comic-related publications for some bargains. There are also ad publications that deal specifically with non-sports cards. Use common sense when shopping by mail and don't be afraid to send things back when they fall short of your expectations.

Sorting out the flood of products can be daunting. It may help to use the same criteria to judge new card sets that dealers do:

1) How do the cards work? Are they UV coated, centered, original art? Use Marvel Masterpieces as a benchmark.

2) Do you know who is on the cards? Is it Comic Future Stars (who are these guys) or Marvel Universe IV?

3) What is the chase card setup? Is it Deathwatch 2000 (31 chase cards) or Return of Superman (four)? What is the chase card distribution like?

4) What is the box collation? Do you need three boxes to make a set?

5) How many cards were produced? 3,000 cases is a lot better than 17,500.

The best survival instinct in this kind of market glut is to conserve your resources. Use judgment and taste and stick strictly to what you like. Spend money completing fewer desirable sets instead of partially completing many. Take time buying new products—prices for a box of a new hot set will always drop in favor of the next hot release. Waiting a month or two to buy really pays off. Search around for sports card shows. Non-sports cards are usually cheaper there than comic shops or comic shows. Most of all, don't get discouraged and drop out completely. The fun is in the chase.

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A-TEAM
Topps 1983

66 Card Set (w/12 stickers	7.50
Singles	.10 ea.

ADDAMS FAMILY
Topps 1993

Box	10.00
Card Set (w/22 stickers)	7.00
Singles	.10 ea.
Stickers	.25 ea.

ADVANCED DUNGEONS & DRAGONS 1991
TSR 1991

Gold Border: 746 cards	600.00
Series I, singles (1-376) rare	1.00 ea.
Series II, singles (377-746)	.50 ea.
Factory Set-Silver Border, 750 cards	25.00